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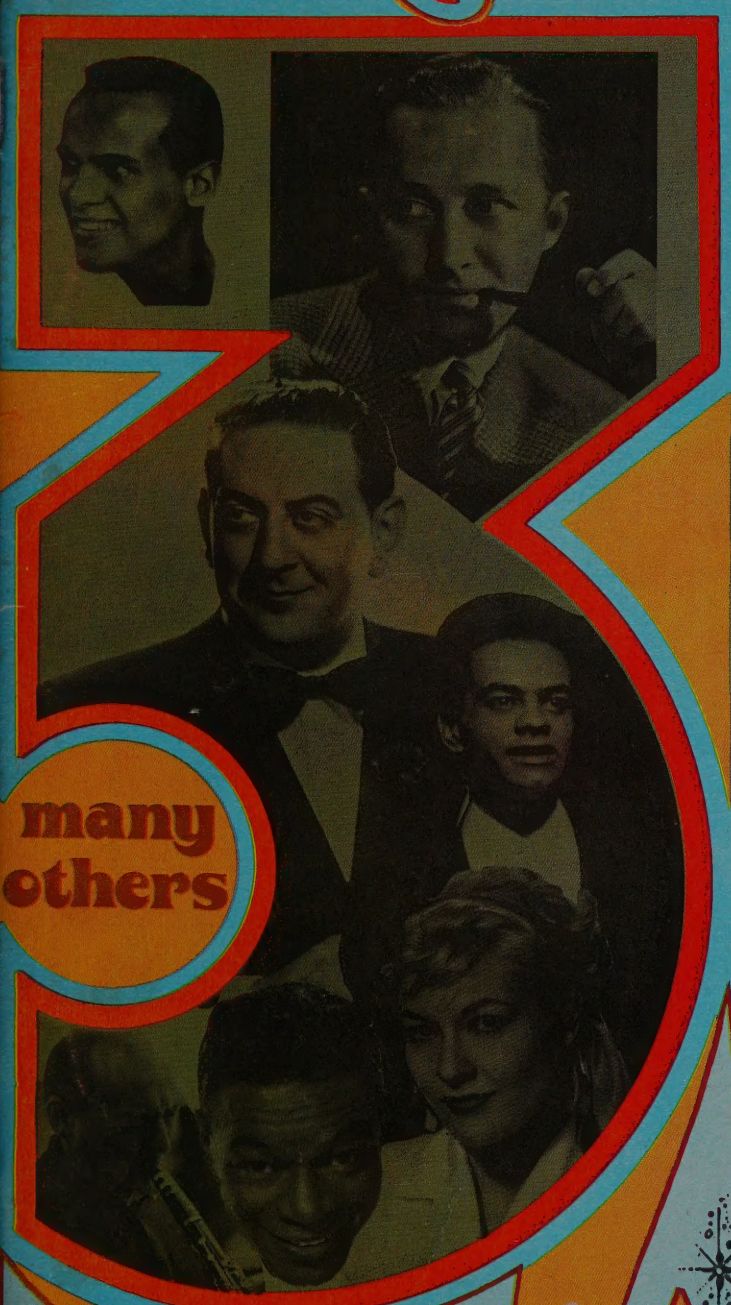
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THE RUNWAY
IF LOVING YOU IS WRONG
IS IT YOU GIRL
WHEN YOU SAY LOVE
HUSHABYE
PEOPLE MAKE THE WORLD GO ROUND
TEAR IT ON DOWN
VAYA CON DIOS

PLUS

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DEEP PURPLE
THAT LUCKY OLD SUN
PERFIDIA
YOUNG AT HEART
TENNESSEE WALTZ
YOUR CHEATIN' HEART
and many more

YEARS

1942 ANNIVERSARY 1972

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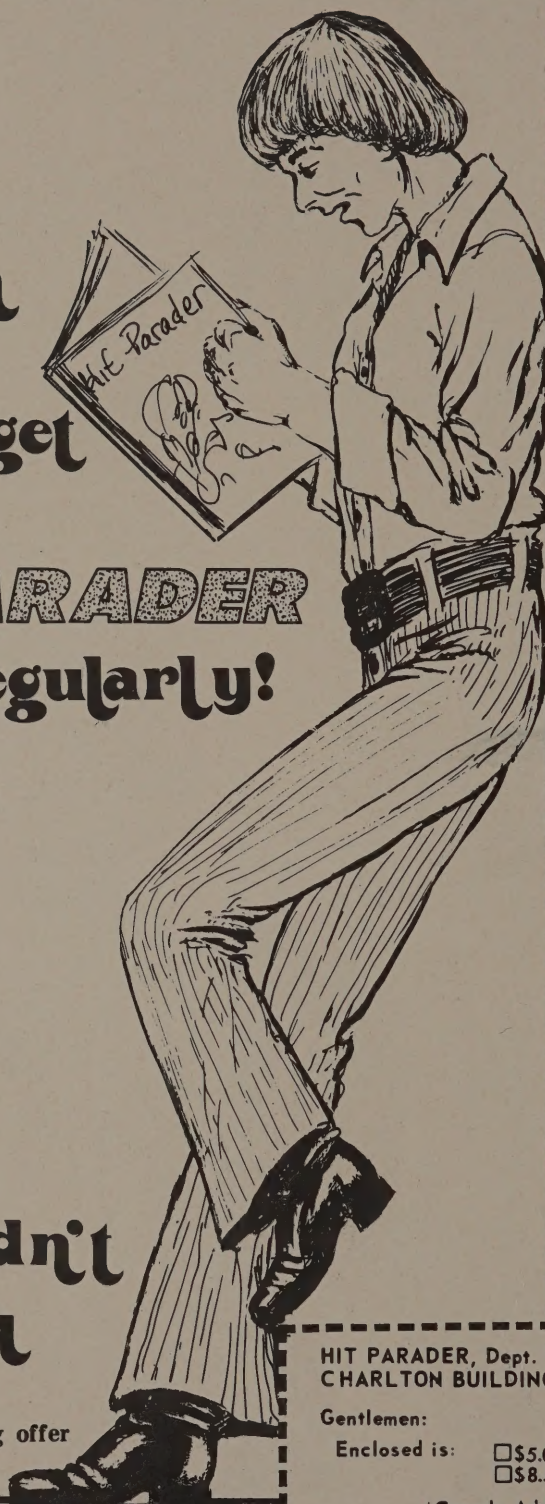
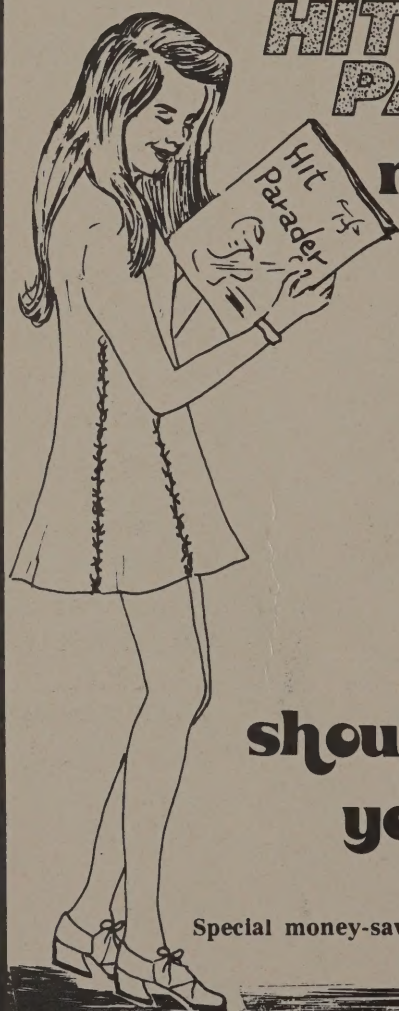
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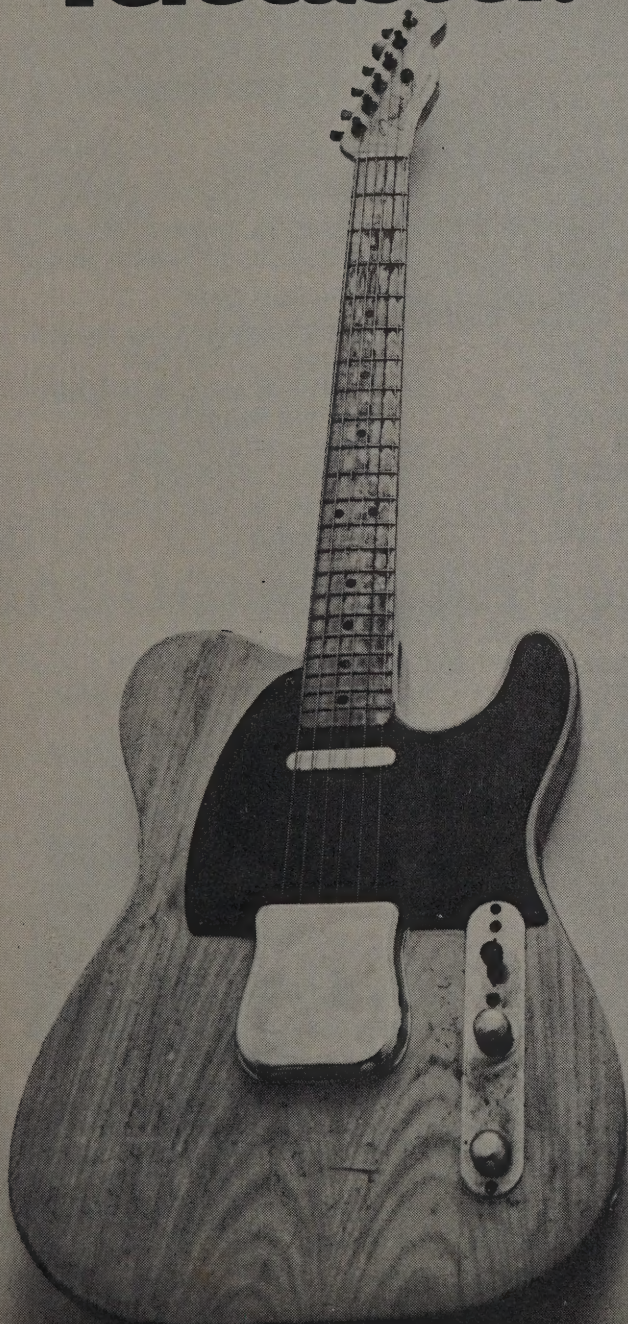
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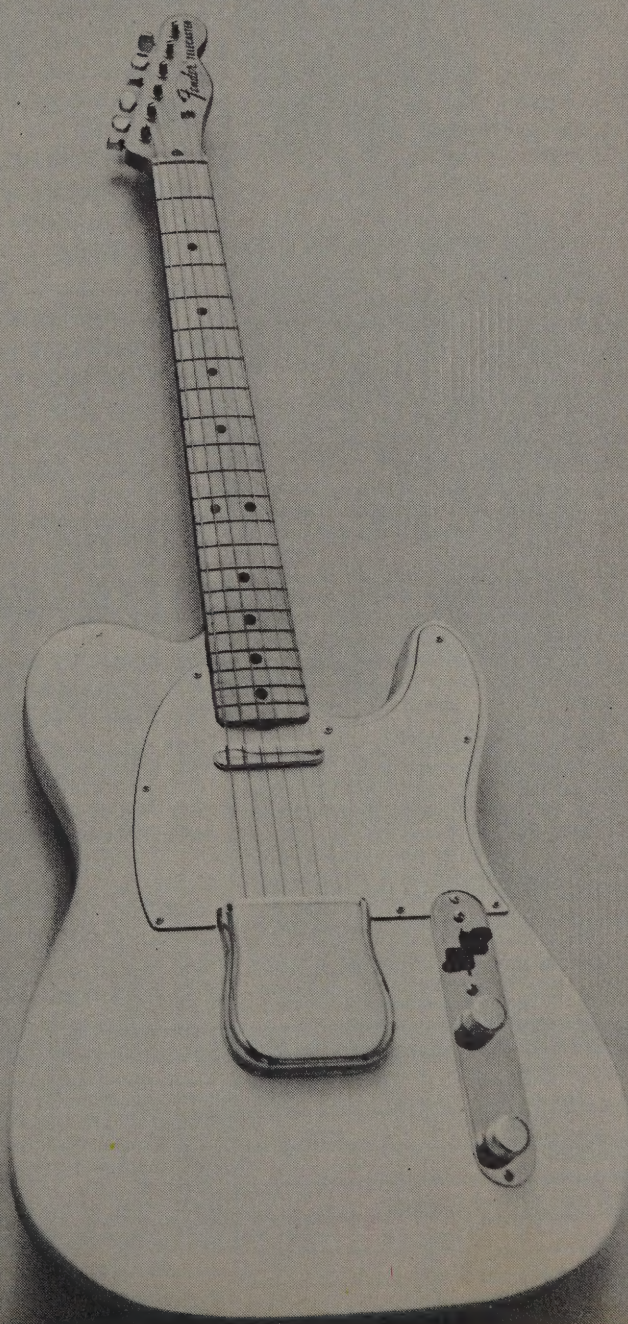
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HIT PARADER

NUMBER 100

NOV. 1972



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Words To Your Favorite Hits

Old Time Favorites

- | | |
|---|--|
| 46/ANYTIME | 56/COLDEST DAYS OF MY LIFE |
| 47/A TISKET A TASKET | 54/FUNK FACTORY |
| 47/BOUQUET OF ROSES | 51/HUSHABYE |
| 46/DEEP PURPLE | 50/IF LOVING YOU IS WRONG |
| 48/FIVE FOOT TWO EYES OF BLUE | 52/IS IT YOU GIRL |
| 49/GEORGIA ON MY MIND | 54/PEOPLE MAKE THE WORLD GO ROUND |
| 49/HEARTBREAK HOTEL | 51/RUNWAY, THE |
| 47/I'LL SEE YOU IN MY DREAMS | 53/SEALED WITH A KISS |
| 48/LET ME GO, LOVER | 54/TEAR IT ON DOWN |
| 48/LITTLE THINGS MEAN A LOT | 54/TOO LATE TO TURN BACK NOW |
| 49/MY ADOBE HACIENDA | 56/VAYA CON DIOS |
| 47/MY MAMMY | 55/WE'VE COME TOO FAR TO END IT NOW |
| 47/PERFIDIA | 56/WHEN THE BABY IN MY LADY GETS THE BLUES |
| 47/ROCKABYE YOUR BABY WITH A DIXIE MELODY | 50/WHEN YOU SAY LOVE |
| 46/TENNESSEE WALTZ | 56/WHERE IS THE LOVE |
| 46/THAT LUCKY OLD SUN | 52/WOMAN IS THE NIGGER OF THE WORLD |
| 48/YOU DON'T KNOW ME | |
| 46/YOUNG AT HEART | |
| 46/YOUR CHEATIN' HEART | |
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THE SCENE



WOODY HERMAN—in the charts 30 years ago, in the colleges today. Herman was in Europe when this photograph was taken.

Hit Parader is 30 years old this month.

It first hit the newsstands on September 16, 1942 and an early statement from the editor said the

magazine was designed to appeal to "the boys and girls in school, in colleges and in the armed services... the millions who listen to radios every day, the people who go

to the movies and dances, the juke box addicts, the people who buy phonograph records and sheet music for home use and even the people who whistle while they work."

Hit Parader is still, essentially, doing this.

The music has changed, as you can read in the following pages. It has probably got more intense, more partisan but the readers who rail against each other and present reasoned, coherent statements concerning heavy rock over folk rock, are about the same as those who preferred Glen Miller to Charlie Spivak.

They just have more tools to work with.

In truth the current music enthusiast has never had it so good. They are wooed and cajoled by record companies, verbally seduced by disk jockies, discounted by stores and, occasionally, brainwashed by artists.

Never has so much been written about the music, heard on the air—perhaps eventually we'll see it on television. And books about the music—what was once a specialized market now has books by the score discussing everything from rock music as a whole, to its sub-divisions of soul, oldies, country and so on.

It's a changing scene, as fad and fashion emerge and recede and probably recycle themselves. It also has some constant factors. Pat Boone is still busy having turned in his white shoes for Jesus sandals—he's building up a religious distributor service. Elvis is back on the road again. Fats Domino was never off it. Paul Anka is still in the night clubs. So is Bobby Darin, even though he may call himself Bob on occasions. Rick or Ricky Nelson is around, Dion, The old firm of Berry and Diddley still delight. The Rolling Stones have passed the decade, The Beatles — well! Many, many more.

And in the charts when that first issue of Hit Parader appeared was Woody Herman. What's Woody Herman doing now—he's part of the new band movement, visiting colleges and high schools, playing concerts and giving seminars and tuition to aspiring students.

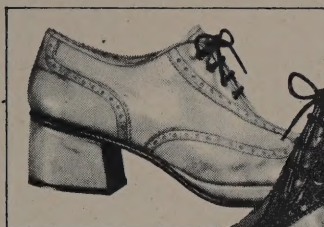
Still on the scene.

So is Hit Parader. And we'll remain on the scene, reflecting the changes, commenting on the movements, talking to the people, and bringing the lyrics to those "boys and girls in school, in colleges and in the armed services..." □

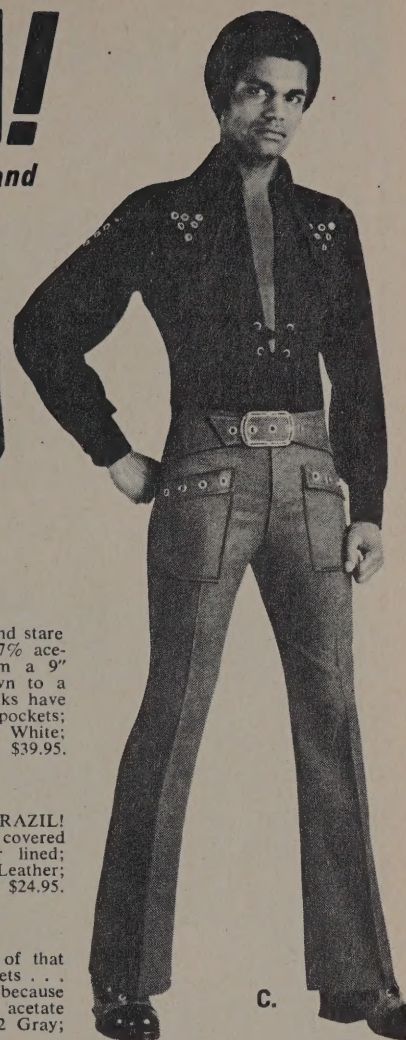
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D.

FILLMORE

Documentary
captures the
closing week
of an era

JERRY GARCIA of the Grateful Dead.
Their "Johnny B. Goode" is a highspot.



1971

The Fillmore film is more than a documentary of the closing of the Fillmore in San Francisco after six years of hectic existence that saw rock and roll through the Frisco

scene, the flower children and their subsequent wilting, past folk rock into heavy, through acid rock into organic.

It is also a look at how Bill Graham, the founder and closer of the Fillmores, works. He's seen in "Fillmore" as natural, which means incessantly on the telephone,

wheeling, shouting, caustic, arrogant, rude, pushy, sincere, ridiculous... and more.

The "plot" if any is Bill getting Santana to appear at the closing night "party" with the group turning him down on one phone call, accepting the next call, and then making demands of Graham



CARLOS SANTANA, singer, guitarist with Santana who play "Incident at Neshibür" and "In A Silent Way."



GARY DUNCAN, lead guitarist and singer with Quick Silver Messenger Service.

which are rejected, accepted, compromised, thrown away,...

Forty local film makers, from carpenters to sound experts, were employed on making "Fillmore and they got more than 40 hours of film to edit down to two hours worth of film. The recording was done on 16 tracks with four camera crews

BILL GRAHAM,
the "star" of the
Fillmore film.



simultaneously filming the closing
concerts

Appearing in the film are Lamb,
Boz Scaggs, Hot Tuna, Rowan
Brothers, Cold Blood, Quicksilver
Messenger Service, Jefferson
Airplane, New Riders of the Purple
Sage, Grateful Dead, It's A
Beautiful Day, Elvin Bishop and
Santana. □

JORMA and **JACK**, brains behind Hot Tuna who appear in the Fillmore Film along with their
larger group, Jefferson Airplane.





ALLMAN BROTHERS—with Duane, doing what they do best, getting it together for a concert audience.

'First Person Present' 1972

Everybody in the Allman Brothers band still thinks and talks about the late Duane Allman in the first person present. The tragic motorbike accident several months ago robbed the band and rock music of one of this era's greatest guitarists.

But to his kin, Duane is still a member of the group that bears his name.

There is nothing macabre or sinister about the atmosphere that prevails. Simply the spirit of Brother Duane lives on every time the band takes the stage.

Although the band is still one of the big attractions in the U.S. the fact remains that the Allman Brothers band's musical identity hinged on the exciting and complementary guitar duets between Duane and Dick Betts, now the band's solitary guitarist.

Duane has gone. He has not been replaced. Betts stands alone.

"When Duane suddenly split from the band (that's how the Allman entourage refer to Duane's demise) we just didn't know what to do. It was decided to take about six months off

to think things over. But after we played at Duane's funeral we found we were drifting back together again. Apparently we were all of the same mind. The best way to relieve the immense pain we felt deep inside was to get back together again as soon as possible and go out on the road," said Betts.

"We had agreed that we all wanted to stay together and keep the band going. Therefore the only way we could try to forget what had happened was to carry on as if nothing had happened."

Totally disregarding the rumors that Eric Clapton would bring the band up to strength, Betts talked about the future without Duane: "Like everyone else in the band I went through a lot of heavy changes and I don't know if I've nailed them all down yet. When we got back together I had to revert back to the way I played before I started with this band. When Duane was with the band he'd play something and I'd try to extend it. So when he split I had to put things to the fore a lot more than I originally did.

"Communication had always been our note. We didn't tread on each other's notes. Duane and I just used to listen to each other's licks and extend them as far as possible. It almost got to the point when Duane and I were thinking as one man and believe me that's a very nice thing to get yourself

into. Funnily enough it wasn't very hard for us to achieve because we always played well together.

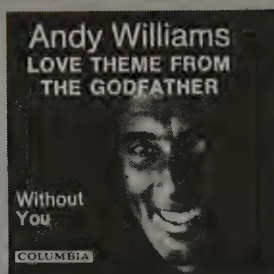
The latest Allman Brothers double album, "Eat A Peach" (subtitled "Dedicated to a Brother") is a very important album in the growth of the band, according to Betts.

"I prefer recording live but of course there are many things you can do in the studio that you just can't do on stage. I like our live recordings because I feel them to be a musical statement of what the band is. Unfortunately there are far too many both inside and outside the music business who can't see the difference between live recordings and ones done in a studio.

"They are two entirely different trips. Take the Beatles' "Sgt. Pepper" album — you know they could never have done that album live but most people who've heard it think that was the Beatles.

"At the moment we're concerned with keeping a strong concert thing going. Naturally if enough new material accumulates from it then we'll get an album together.

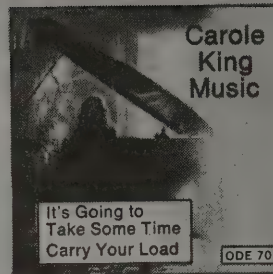
"But we're not forcing that particular issue. Duane's death is still a tragic loss for us but the band is still the Allman Brothers Band and we still kick hard. It's what we do and we're still going to go ahead and keep doing it." □ ROY CARR



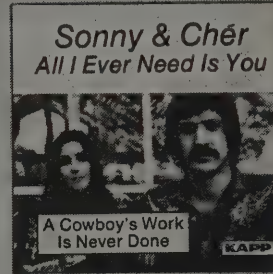
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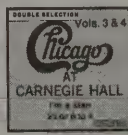
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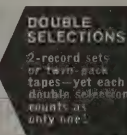
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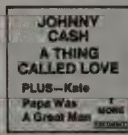
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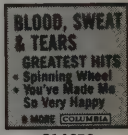
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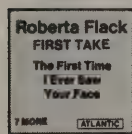
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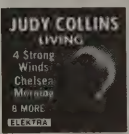
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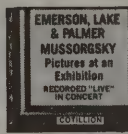
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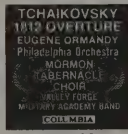
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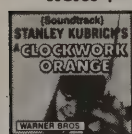
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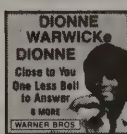
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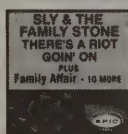
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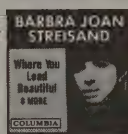
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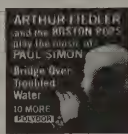
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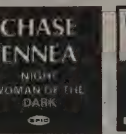
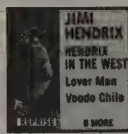
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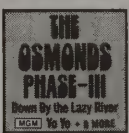
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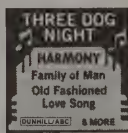
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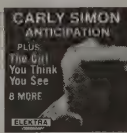
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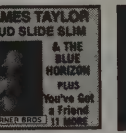
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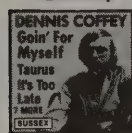
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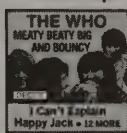
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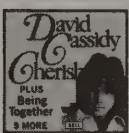
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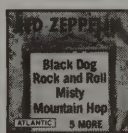
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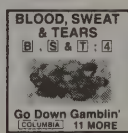
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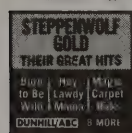
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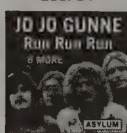
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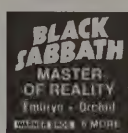
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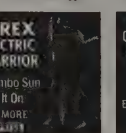
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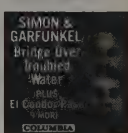
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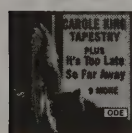
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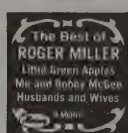
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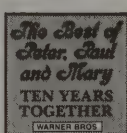
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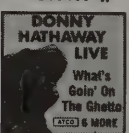
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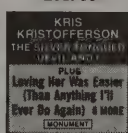
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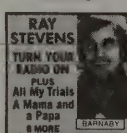
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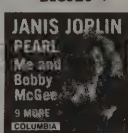
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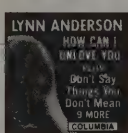
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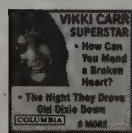
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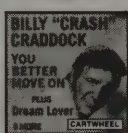
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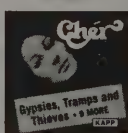
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* Selections marked with a star are not available in reel tapes

B4/F71



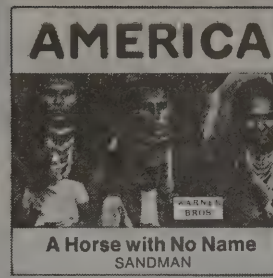
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or Any 9 tapes - \$2⁸⁶

if you join the Columbia Tape Club and agree to buy 7 tapes (at regular Club prices) in the next 2 years



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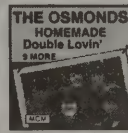
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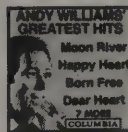
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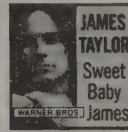
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TAKE YOUR PICK OF TAPES



8-TRACK CARTRIDGES



OR TAPE CASSETTES



OR 7" REEL-TO-REEL TAPES



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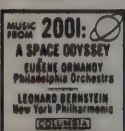
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Just look at this great selection of recorded entertainment — available on 12" Records OR 8-Track Cartridges OR Tape Cassettes OR 7" Reel Tapes! So no matter which type of stereo playback equipment you now have — you can take advantage of one of these introductory offers from Columbia House!

If you prefer your music on 12" Stereo Records join the Columbia Record Club now and you may have ANY 14 of these selections for only \$2.86. Just indicate the 14 records you want on the application and mail it today, together with your check or money order. In exchange, you agree to buy ten records (at the regular Club prices) during the coming two years . . . and you may cancel membership any time after doing so.

OR — If you prefer your music on Stereo Tapes join the Columbia Tape Club now and take ANY 9 of these selections for only \$2.86. Just write in the numbers of your 9 selections on the application — then mail it together with check or money order. (Also indicate whether you want cartridges or cassettes or reel tapes.) In exchange, you agree to buy seven selections (at regular Club prices) during the coming two years . . . and you may cancel membership any time after doing so.

Your own charge account will be opened upon enrollment . . . and the selections you order as a member will be mailed and billed at the regular Club prices: records, \$4.98 or \$5.98; cartridges and cassettes, \$6.98; reel tapes, \$7.98 . . . plus a processing and postage charge. (Occasional special selections may be somewhat higher.)

You may accept or reject selections as follows: whenever Club you join, every four weeks you will receive a new copy of your Club's music magazine, which describes the regular selection for each musical interest . . . plus hundreds of alternate selections from every field of music.

... If you do not want any selection offered, just mail the response card always provided by the date specified

... If you want only the regular selection for your musical interest, you need do nothing — it will be shipped to you automatically

... If you want any of the other selections offered, order them on the response card and mail it by the date specified

... and from time to time we will offer some special selections, which you may reject by mailing the dated response form provided . . . or accept by simply doing nothing.

You'll be eligible for your Club's bonus plan upon completing your enrollment agreement — a plan which enables you to save at least 33% on all your future purchases. Act now!



Terre Haute, Indiana 47808

COLUMBIA HOUSE, Terre Haute, Indiana 47808

I am enclosing check or money order for \$2.86, as payment for the 14 records indicated below. Please accept my membership application for the Columbia Record Club. I agree to buy ten records (at regular Club prices) in the coming two years — and may cancel membership at any time after doing so.

RECORDS

MY MAIN MUSICAL INTEREST IS (check one box only)

(BS-Z) DA7

☐ Easy Listening ☐ Young Sounds ☐ Classical
☐ Broadway & Hollywood ☐ Country ☐ Jazz

I am enclosing my check or money order for \$2.86, as payment for the 9 tapes indicated below. Please accept my membership application for the Columbia Tape Club. I agree to buy seven tapes (at regular Club prices) in the next two years — and may cancel membership any time after doing so.

SEND ME THE FOLLOWING TYPES OF TAPES (check one box only)

☐ Cartridges (WL-W) ☐ Cassettes (WM-X) ☐ Reel Tapes (XF-Y) DA7

OR TAPES

MY MAIN MUSICAL INTEREST IS (check one box only)

☐ Easy Listening ☐ Young Sounds ☐ Country

Whichever Club I've joined, all selections will be described in advance in the Club magazine, sent every four weeks. If I do not wish any selection, I'll mail the card provided by the date specified, or use the card to order any selection I do want. If I want only the regular selection for my musical interest, I need do nothing — it will be shipped automatically. Occasionally, I'll be offered special selections which I may accept or reject by using the dated form provided.

☐ Mr.
☐ Mrs.
☐ Miss.....
(Please Print) First Name Initial Last Name

Address.....

City..... State..... Zip.....

Do You Have A Telephone? (check one) ☐ YES..... ☐ NO
APO, FPO addressees: write for special offer

THIRTY YEARS ON!

1942-1972

In September 1942, when Hit Parader first saw light of print, the big number one hit of the day was "Kalamazoo" by Glenn Miller.

Reflecting the war years, No 2 on the national chart, according to Billboard magazine, then the only paper running charts, was "He Wears A Pair of Silver Rings" by Kay Kyser. Sammy Kaye, who still swings and sways today, had third place with "I Left My Heart At The Stage Door Canteen," again reflecting the years of World War Two.

Other heavy names in that primeval Top Ten were Harry James, Charlie Spivak, Johnny Mercer and Woody Herman.

(Herman is interesting: while some of the others are still active, Herman is the only one who was in that chart and played the Fillmore, not a bad 30 year-plus career)

Hit Parader in that early first issue very much reflected that America was just into World War Two. Among the "Bandwagon of Hits" were "He's 1 A in the Army and He's A1 in My Heart," "Johnny Doughboy Found A Rose In Ireland," "When The Lights Go On Again," "Remember Pearl Harbor," "The Caissons Go Rolling Along," "American Is On Parade," "Let's Buy A SHARE In America" "Any Bonds Today" (written by Irving Berlin), "Horse At Your Service" (urging people to save tires because of the rubber shortage), "She's The Sweetheart of the Army," "Till The Boys Come Home," "There's A Star Spangled Banner Waving Somewhere," "Harlem's In The Army" and "Can't Get Stuff In Your Cuff," a commentary on clothing shortages when cuffs were discontinued to save material.

(It's interesting that the Vietnam action hasn't aroused such fervor from songwriters, apart from the number of antiwar songs that have been presented, Country Joe, et al)

Thirty years ago, the music scene was simpler. Rock and roll wasn't there, except disguised as Harlem Jump music, Riff bands, etc.

That first issue of Hit Parader tells us that the polka craze is going to sweep the nation, generated by Arthur Murray and his dancing schools. Songs: "Sweet Potato Polka," "Toast



PAT BOONE—white shoes and chart placings.

Glenn Miller to Alice Cooper

Polka," "Pennsylvania Polka." Hit *Parader* was then very much into films, because a lot of the day's music came from Hollywood musicals and the war years created a strong demand for escapism.

In that first issue, the songs from Cesar Romero, Glenn Miller "Orchestra Wives," "You Were Never Lovelier" (Rita Hayworth, Fred Astaire), "Ship Ahoy" (Eleanor Powell, Bert Lahr, Tommy Dorsey), "Footlight Serenade" (John Payne, Betty Grable), "Panama Hattie" (Ann Southern), and "Star And Garter" (Gypsy Rose Lee) were all featured.

And *Hit Parader* spotlighted the first of many dance crazes—*Spank The Plank*.

This was "a new dance that started the jitterbugs hopping again, a HEP square dance" And to fully understand the intricacies of this dance a complete knowledge of hep and jive talk was required of the dancer, who went through the dance motions and hit the mit, tamped the clamp, wrung the wing, pumped the stump, gripped the flip, touched the clutch, linked the pink, and, of course, spanked the plank.

It was apparently, says the lyric, grand to greet your neighbor and give him some skin while saying "Latch on to me Satch." *

Solid Jackson! Yeah!

Let's not, though, underestimate the power of the dance craze.

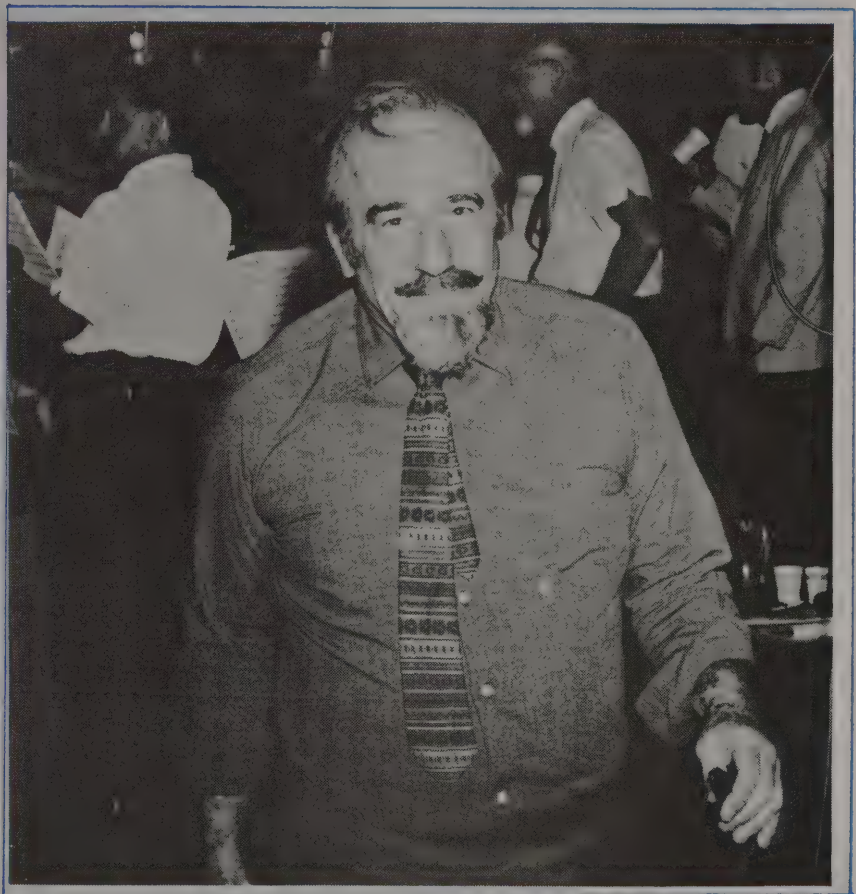
Billboard has been keeping statistics on its charts since 1955 and have come up with the Top 1000 greatest hits, 1955-1971.

And heading the list is "The Twist" by Chubby Checker, which went into the Top 10 in 1960 and 1961 and again in 1962. (Chubby didn't actually record "The Twist" first, that honor went to Hank Ballard and the Midnighters who put it, an innocuous little jumping tune on the flipside of "Teardrops On Your Letter" in 1959).

Second biggest chart title was "Hey Jude" by the Beatles, which brings us reasonably up to date—1968.

Third is an old finger popper from 1959, "Mack The Knife" by Bobby Darin, the ninth record he made and his second hit.

* "Spank The Plank" incidentally was written by Buck Ram, later to come to



MITCH MILLER—a prophet where country-pop is concerned but he fought rock 'n' roll when it came in.



TONY BENNETT—one of the first to mine the rich vein of country music and turn it into pop profit—exactly as the rock musicians are doing today.

the fore with the Platters organization.

In the top ten of the Top 1000, the Beatles have another, "I Want To Hold Your Hand," Pat Boone, the Monkees, Bobby Lewis, Percy Faith, Perez Prado each have one, and coming in at No 10 is the old rock anthem, "Rock Around The Clock" by Bill Haley and his Comets, recorded in 1955.

Haley's version, via the film, "The Blackboard Jungle," was on the old Hit Parade show in July 1955 before Elvis had made it in the North.

And the disc that is No 1000 in the Top 1000: a 1967 single, "Western Union" by the Five Americans.

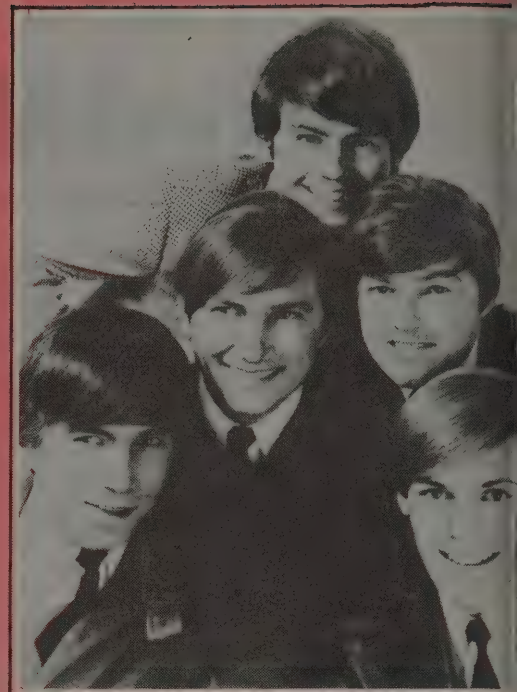
But if the record scene in 1942 was all patriotic, five years later (according to Billboard) it was all sentiment. Among the top songs of that year were no less than five versions of the "Anniversary Song" by Guy Lombardo, Al Jolson, Glenn Miller, Andy Russell and Dinah Shore.

The big record names of that year were Gene Autry, Bing Crosby, Sammy Kaye, Jo Stafford, Nat Cole, Dick Haymes, Margaret Whiting, Perry Como, Vic Damone, Frank Sinatra, the Andrews Sisters, Frankie Laine and Red Ingle.

Perhaps a pointer to the way things come to pass—a big hit by Louis Jordan and his small Harlem Jump band with "Open The Door Richard."

In 1952 there was a swing towards doing pop versions of country material, with Tony Bennett coming in with a big hit with Hank Williams' "Cold Cold Heart" and Jo Stafford doing likewise with Hank's "Jambalaya."

This was Mitch Miller's finest hour before he moved into the singalong field. Miller was then popular music, a&r chief at Columbia, responsible for choosing both singer and song. It was he who put Bennett with "Cold Cold Heart" against a lot of opposition,



FIVE AMERICANS—well, somebody's got to be No. 1000.



CHUBBY CHECKER—and that twist, which took him to the top of the "all time" charts.

Bennett included. He asked Miller: "Why do you want me to sing cowboy songs?"

The record sold one and a half million records—and that was when a million seller meant something. At this time Miller also had success cross pollinating the pop and country fields with Jo Stafford, Frankie Laine, Guy Mitchell, Jill Corey. He'd also cut material of a similar nature earlier with Patti Paige and Eddy Howard.

In 1962, looking back, Miller also made a prophetic statement, in view of today's rock orientation towards country music. Said Miller: "The influence will never recede because there has now been created a substantial body of country standard material. I did Hank Williams songs in 1951. Ray Charles cut them in 1963 and they had already become standards.

"Country songs have a basic honesty.

There was another important record that made it in 1952, which was the time when the small independent labels were beginning to make their mark on the rhythm and blues, gospel and jazz charts—all of which had previously been dominated by the large major companies. These small labels were to usher in the rock'n'roll revolution.

But the record in 1952 was "Oh Happy Day" by Don Howard. According to Bob Rolontz, now head of publicity and advertising at Atlantic Records, "Oh Happy Day" was not a

(continued on page 57)

CHUCK BERRY

1955-1963 Pinpointing white, middleclass life



CHUCK BERRY—innovator.

Needless to say, the name Chuck Berry and the term Rock n' Roll are synonymous. Along with Fats Domino, Little Richard and Bill Haley; Berry helped define the rock trends of the late 50's, and unconsciously shaped most of the current "in" sounds that we have been listening to since 1955. It was in that year, that the former

Baptist - hairstylist scored his first major claim to fame with "Maybellene" a catchy car/teen age love song, that initially skyrocketed the Berry Sound to notoriety. History would have it that "Maybellene" along with Berry's 27 odd smash followups were to outline in great detail, generally serve as rhythmic

barometer and musical scoreboard for the youth of that era. In fact most of the tales related in Berry's musical discography remain just as valid in 1972 as they were back in 1955.

ALMOST GROWN

The eight year period (1955 - 1963) before the Beatles and The Rolling

Stones stormed the pop scene, was at the very least a crude and exciting era both sociologically and musically for teenage America. Young couples, cruisin' in their '53 custom Fords, heading out to the beach after a hard day in the classroom, would sip Cokes and swoon to such rockers as "Shake, Rattle, and Roll" and "Rock Around The Clock" in between half-inning recaps of how the baseball Dodgers brought home the first World Series Championship to Brooklyn. By night these same be-boppin', bobby soxers would once again jump in their assorted revved-up "shorts", with the radio still blastin' and head directly for their weekly high school hop, wherein after a fast "lindy", a hot grind and a cold shake, they would be off once again in search of their eternal "Submarine Race Watchers" Shangri-La - the town's local "Lover's Lane!"

The following morning, bright and early, Miss Teenage pony tail would meet greaser Bobby at promptly 8:30 in the school yard, give him a copy of the day's homework as both of them would walk hand in hand into the sunset of American History and Practical Math, happy together and almost grown. And right there beside Mr. and Mrs. American teenager, rockin' and reelin' up a storm, shoutin' in their ears and transmitting to them their very own lives and souls via the electronics of rock and roll was none other - Charles Edward Anderson "Chuck" Berry - purveyor of rhythms and poet laureate of the rock movement.

In a nutshell, Chuck Berry took his audiences fondest desires, dreams, schemes and frustrations, rolled them around a sexy basic aggressive rhythm, and shot it all right back in

their faces.

In 1972 that doesn't seem so uncommon, what with all these prolific message songs being run off on a musical conveyer belt, but stop and think about the situation that prevailed in 1955 and you come up with the biggest musical parody on file. — That it took a ravin', poor Black Baptist ex-con from the sticks of Ellettsville, Missouri to pin point the ups, downs, ins & outs of white middle class teenage life.

This black, mad, man of rock, who had changed rock history with his immortal duck walk, chunky chukka-chukka guitar rhythms and gimmicky yet truthful lyrics, seemed to somehow have an inner vision into a white culture where few black men had dared to tread. Berry totally defined the white bourgeois environment by expressing their hangups and bringups through humorously personal yet nonetheless rollicking lyrics and hearty r&r beats.

He spoke to the kids on their own level about the things they loved (big red cars, little white chicks, summer vacations dancing to Rock n' Roll), hated (work, school, getting busted), and worried about (growing up). He said it all then, and if you take a deep look back, it means the same now.

Which brings us to the Chuck Berry of 1972. Still theoretically a rocker cum showbiz personality, Berry at the age of 45 is not some rock relic to be taken out of the closet, dusted off and sent onstage to feed on the audiences' nostalgic memories. Sure, he headlines those occasional rock revival shows but to him the revival syndrome has no relevance to his act or his music. Berry figures he's always been contemporary and playing these revival shows is simply good business.

As Berry pointed out: "I've never been retired - so how d'ya expect me to be revived. I've been at this R n' R thing since the beginning - non stop four gigs a week up until tomorrow and then some."

After 30 years in the business Berry is the only rock performer old enough and young enough at heart to make this statement: "I'm proud to say that if you call me in the morning, and there's a plane going to where you're at, I'll play and please you in the evening."

And so it goes from Albuquerque to Wabash, from Asbury Park to Yosemite Park, Chuck Berry has played in your town.

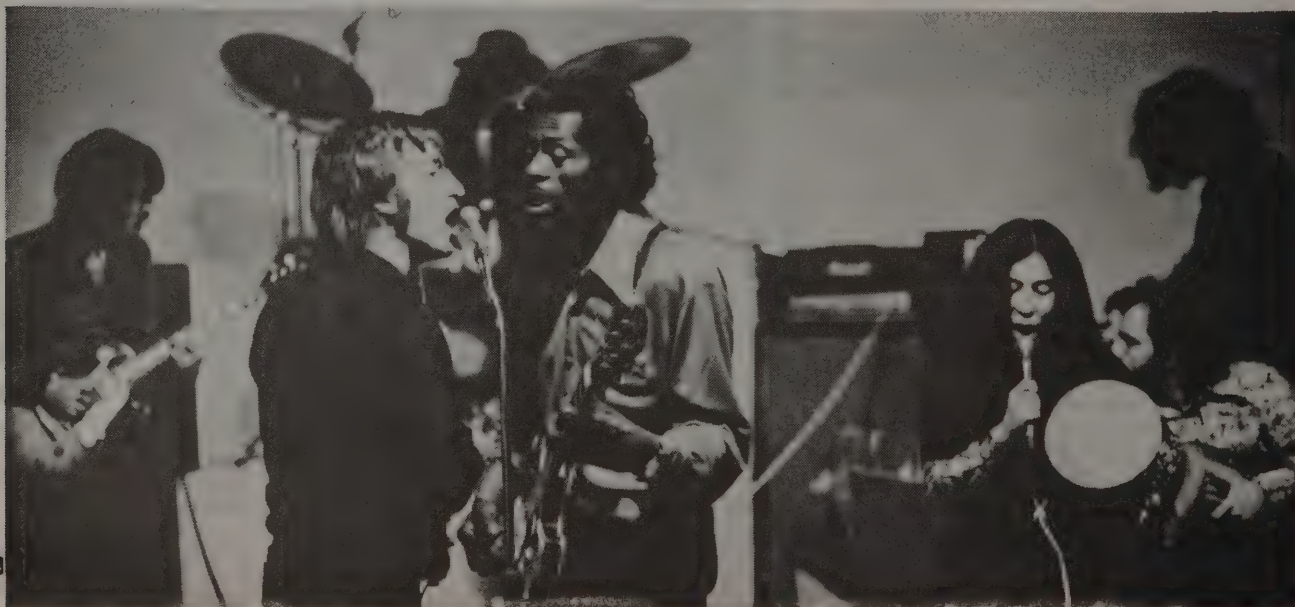
In fact there probably isn't one major venue in America where this man hasn't performed. What's even more incredible is that everybody but everybody in the audience usually knows the lyrics to his songs, even if they learned them from listening to the Beatles or the Rolling Stones.

Across the Atlantic, Berry is a god.

Not unlike his blues counterparts - Willie Dixon, Muddy Waters (the man who first turned Berry on to Chess Records) Bo Diddley and Howlin' Wolf, Berry is lauded in Great Britain and the continent as "the Rock and Roll man".

Every English group from the Animals to the Zombies have recorded at least one Chuck Berry tune. The Beatles saluted Berry by recording "Rock And Roll Music" and "Roll Over Beethoven", while John Lennon, who considers Berry his "hero", made sure that Chuck was one of his first guests when Lennon took over the Mike Douglas TV show for a week. The Rolling Stones, The Beach Boys and Marc Bolan of T-Rex fame were all nurtured and breastfed on the Berry sound. The Stones early repertoire

ACROSS THE GENERATIONS—Chuck with John and Yoko Lennon.





SUMMIT MEETING—Bo Diddley meets Chuck.

consisted of nearly half Berry material. While back in '63, when the stones were making their first ever recording of Berry's "Come On," the Beach Boys swiped the rhythm to Chuck's "Sweet Little 16", changed the lyrics and gained a national reputation with a Berry tune they titled "Surfin' U.S.A.". As of late the foppish Marc Bolan scored heavily with an updated rendition of Berry's "Little Queenie" mixed with several other Berry musical inflections and called it "Bang A Gong (Get It On)."

When asked how he felt about the whole matter of other people doing

his material, Berry casually answered: "I'm flattered of course and I try to make a note to listen to each one but it doesn't come to me which version is better or worse - we all know that answer..."

"The fact that anyone would do it at all, badly or better, comes to me as gratification. That's their own bag, the way they do it and I'm complimented regardless of its mechanics.

"As far as royalties for tunes that are mine that come out under different titles, well, I find out eventually and you know, in eight or nine months later I usually see the money."

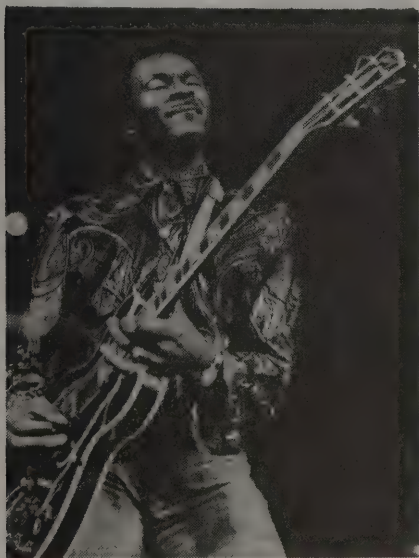
Quite recently Chuck Berry under the supervision of Chess Producer Esmond Edwards, went over to England and cut some sides with Kenny Jones and Ian McLagan of the Faces, Ric Grech formerly of Blind Faith and several other assorted Mod British hotshots. The London sessions were a first for Berry, in that he never recorded with Englishmen before and secondly this was Berry's first full session that permitted an authentic producer to sit in. Half the disk was recorded live at The Lanchester Arts Festival, Coventry, replete with crowd participation, while the other half was laid down in the Pye sound studios, two days later.

Berry reckoned he had "no idea of whom he had been playing with in those two dates and to him "it didn't matter as long as they could hold the beat and keep up". They obviously did for the music emanating from the LONDON SESSIONS (CHESS) are by

far, as good or better than anything the man has ever done.

But that's probably because all it really is, is rehased Chuck Berry, updated a bit for second and third generation rockers who probably think Chuck sounds a whole lot like the Stones, The Beach Boys and T-Rex. To paraphrase a long standing Berryism: "Sure it's only natural, the same stuff that turned them on back then is turning them on now and so on and so forth..."

Wouldn't you say that Chuck Berry is living proof of the matter? ☐ P. J. GOODBODY



NO REVIVALS for Chuck, rock or otherwise, he's always worked.



LENNON ACKNOWLEDGES Berry as one of his early inspirations.

TELEVISION ROCK

The dapper young man made his way through a couple of hundred teenagers to the middle of the television studio dance floor. He let a shy smile grow over his honest face and then spoke with a seemingly ego-less reserve, "You're watching Bandstand and I'm Dick Clark. We'll be right back with Elvis' new record, but first a word from our sponsor."

Or something like that, for in the summer of 1956 television was still young, the formats we see today were still settling, and Bandstand was still a local show in Philadelphia. A local show with the largest viewing audience of any daytime show in the area, but a local show none-the-less with a local host named Dick Clark.

And right there among the dancing regulars and the rock and roll music the phenomenon of rock television began.

Not with a boom, but slowly, quietly rock became an event you might expect to see on tv from time to time. During that summer of '56 there was Bandstand, if you lived in Philadelphia, and Elvis Presley appearing on the Milton Berle and Steve Allen network shows.

Then on the ninth of September of 1956 rock television hit the headlines. Elvis made his now legendary appearance on Ed Sullivan's Toast Of The Town program on Sunday night. Adults went through the ceiling as Elvis shifted his hips and the teens gave a sympathetic wriggle of delight.

By the following summer of 1957, Dick Clark and American Bandstand were a national, network event filling the Saturday afternoon tv screens with stars and dancing teens and new dances fresh from the pop mills of New York and Philadelphia. The first era of rock television had begun and with it came a thousand local versions of Bandstand such as Boss City with Sam Riddle and The Johnny Otis Show out of Los Angeles, The Lloyd Thaxton Show, Jerry Blavett also from Philadelphia, Clay Cole and John Zacharke from the New York area, Brad Davis in

Connecticut, and on and on in every small town and city with a tv station.

But dance shows were not the only sign of this first rock tv era, for the networks sensed the potential of rock and guest appearances by rock and rollers was a not unexpected event on shows like Sullivan's Toast Of The Town. Rock reached the point where Dick Clark was on twice on Saturdays, once with his afternoon show and again from 7:30 to 8:00 in the evening so that you could learn what the top ten were before you hit the car and spun off on your Saturday night date.

Then the doldrums that made rock music a totally pop reality during the early sixties hit tv rock and the bandstand craze began to fade, never completely disappearing, but no longer able to create the excitement and identification that had existed during the late fifties when we all saw ourselves on television for the first time: saw ourselves in our own atmosphere surrounded by our own inputs and outputs.

The first era of tv rock came to an end just as it seemed that the first era of rock came to an end, about 1962. But, although we were unaware of it at the time, the second era was beginning in Manchester, England where a group called The Beatles were making their first tv appearance on a show called People And Places in November of 1962. The second era began in February of '63 when the Beatles had to wait until February of 1964 before they could launch themselves and the second era of rock tv with an appearance before some seventy-three million tv watchers on that same old Ed Sullivan Show.

Again it was the guest appearance form that communicated the rock to the fans, and again that guest appearance form would have a great deal to do with the possibilities of rock television in the mid-sixties. For while the era of the guest appearance was hard upon us, there was a vaudeville tv format for rock growing-up in the wings.

During the era when we would



THE DAWNING: Dick Clark with Bobby Vinton on an early American Bandstand.

turn on Sullivan every Sunday night to see Beatles or Dave Clark Five or Billy J. Kramer And The Dakotas; during the era when the Stones ignored host Dean Martin's comments about their appearance

1955-1966 The Format Settles



to do "Not Fade Away" and "I Just Want To Make Love To You" on Hollywood Palace; during all that time something new was happening - a format as much sixties as the bandstand format had been fifties.

The 1964 tv season saw this new format, this vaudeville rock in shows like 'Shindig' and 'Hullabaloo' along with lesser shows like 'Shivaree', 'Upbeat', 'Bandstand', and 'Where The Action Is.' One after another the groups of the day would be introduced, allowed to sing their song, and then shuffled-off so that the next group could fill the screen. In America the roots of this type of show go back to the program called "Hootenany" that was seen during the folk craze of the early sixties. But this all rock variety format really got off the ground in England in August of 1963 when a show called 'Ready, Steady, Go' hit the BBC airwaves soon to be followed by 'Top Of The Pops' and 'Juke Box Jury.'

The nostalgia that surrounds these type of shows, and especially 'Shindig' here in the U.S. and 'Ready, Steady, Go' in England is understandable. For these shows were pure rock and roll. Otis Redding stomping and shouting his way through a stint on 'Ready, Steady, Go'; The Stones bringing Howlin' Wolf on to do "Little Red Rooster" with them on 'Shindig' - it was great television.

It was electric communication, everything that tv isn't at the moment.

By 1965, though the Beatles were still making appearances on Ed Sullivan, the golden era of rock television was coming to an end. New forms of tv rock were being experimented with such as the era from '67 to '69 when rock tv specials were the order of the day. Specials on James Brown, The Supremes, and Elvis. Specials that had Leonard Bernstein saying rock was "okay" and Steve Paul doing his big record and Cousin Bruce jiving along and Murray The K sweater and all.

As flower power was hitting the streets, just-for-tv-rock was filling the screens. Rock situations were being created just for television and the results were The Monkees and later David Cassidy and The Partridge Family plus an interesting

pre-teen phenomenon of animated rock in the form of the Archies and the Hardy Boys. Not to forget oriented tv screen idols like Bobby Sherman and Mark Lindsay.

The late sixties was also the beginning of the era of the intellectualization of rock on television. The late night talk shows began to give recognition to rock with John Lennon and Paul McCartney on the Johnny Carson show *talking* and Dick Cavett's conversations with The Airplane, John and Yoko, Janis Joplin, and George Harrison.

In addition a San Francisco motivated form of rock tv began to appear, often on public broadcasting channels, or hour psychedelic tv shows with groups like the Dead and Quicksilver filling the screen. A show called Summer Rock was a prime example of this love generation rock tv with the sound being broadcast by local FM rock stations in stereo while the picture was on tv and Iggy Pop danced on the audiences hands and Alice Cooper got hit in the face with a pie and Jack Lescoulie was the m.c. and that pretty much proved it wasn't anything that was here to stay.

And what was the end result of this first ten years of rock television? The Smothers Brothers as hip media idols? A show called The Music Scene announcing the number one record in the country every week and not lasting very long? A show called The Now Explosion which was a glimpse into the future that no one paid any attention to at all? We'll get into the scene today and the reasons for it in the next installment, stay tuned. . . . A former editor of Hit Parader, Richard Robinson is presently working in alternative tv communications through his company, Video White Light. He is also the author of a number of books on rock including "The Rock Scene", "Electric Rock", and "Pop, Rock And Soul". His latest book, "The Rock Barons" will be published next fall by Pyramid Books. □



WAY BACK when. The Rolling Stones at the start, posing, signing autographs alongside the River Thames in London. That hair was outrageously long for those days . . .

ROLLING STONES

Their New Album

1962-1972

HIT PARADER: From listening to the entire four sides of the new album, it's evident a lot of time and a great deal of personal effort went into achieving the somewhat complex final mix-down. How long in fact?

KEITH RICHARD: About three months.

The backing tracks were cut very basically in the basement of my house in the South of France using the barest of equipment, so therefore the mixing was done in the opposite manner, using a lot of sophisticated studio equipment.

As far as I am concerned, it didn't

seem any more complex than any of the previous Stones albums. I suppose that's because it's a double album. The overall process of recording and mixing just went on a little bit longer.

ALMOST LIVE

HP: Was there much over-dubbing done on the original backing tracks?

KR: No, not very much. Basically, the

instrumental work is pretty well the live sound that we got when we recorded the songs in my basement. Except for little things here and there, the vocals were the only things that were put on afterwards.

HP: I've noticed that on the individual track credits, various members of the group constantly switch instruments. Both you and Mick Taylor play bass, Jagger adds some guitar and producer Jimmy Miller sits in on drums. How did this all come about?

KR: Well, making this album was a much more relaxed affair than usual. Not being done in a proper studio, it was a question of whoever was around just picking up the appropriate instruments and laying down the tracks.

For instance, I might do the bass part or Mick Taylor might pick it up and play. Then Billy Wyman would turn up three hours later, but we'd laid down what we wanted so it wasn't worth doing it all over again.

A lot of the tracks were cut with just three of the Stones there. It was as simple as that.

HP: On some of the tracks you are

heavily featured on guitars, bass and keyboards. Was this intentional so as you would have a showcase to display your versatility?

KR: No, not really. Again, it was just a matter of who was available to record at that time for the sessions were very loose.

As you know, we cut the record at my house, so I was there all the time and I just kept on blowing. Therefore, on one of the tracks I've done all the guitar parts. Just over-dubbing them one after another.

HP: Unlike most guitarists you never appear to push yourself into solo prominence on the Stones records. Seemingly, you are content to work within the context of the group, only coming to the fore to accentuate a riff or tear off a couple of choruses. Do you prefer this as opposed to indulging in lengthy guitar workouts?

KR: I don't think in terms of lead guitar or rhythm guitar. I just think in terms of guitar players. I mean, on some of the tracks on this album, we've got four or five guitars going and they're all playing different licks and counter figures.

We're not into that trip of 'you're the

lead guitarist and I am the rhythm guitarist.'

TUNINGS

HP: On the various tracks you utilize a lot of diverse guitar tunings, do you encounter any difficulties when reproducing these sounds on stage?

KR: Yes, I use a lot of old spade . . . a lot of old blues tunings all the time. I've been into that since I first used them on the "Beggars Banquet" album. And since then I've been using these tunings more and more.

When I use them on stage I find that it can prove to be quite a hang-up, because I have to use no less than five different guitars all with different tunings and I'm always forgetting which one is which. Quite often I pick up the wrong one and have to change it very quickly for the guitar with the correct tuning for the number we're playing.

Also I have to contend with the heat and the atmosphere, which quite often puts them out of tune.

HP: Do you look upon the Rolling Stones as being more of a 'songs' group, instead

THE FIRST American tour, with their friendly deejays out in Denver.



of a vehicle for everyone's individual virtuosity?

KR: Yes we do concentrate on the songs. We're into making records and we make the best records that we can and everybody plays what they think will be the best thing that fits in with either the sound or the song.

HP: Apart from handling the vocal on "Happy," have you ever had the inclination to sing on more tracks?

KR: I did "Happy" just because I happened to have that together, and it would have taken another four or five hours for Mick to have learned it.

Mick said: "Well, you do it 'cause you know it." And so I did it. I mean, I did sing lead once before on the "Let It Bleed" album.

HP: There's a noticeable similarity between both your vocal styles?

KR: That's the Dartford accent you see.

HP: There are 18 tracks on the new double-album. How many songs did you in fact record during the sessions for this release?

KR: Virtually everything that we wrote and recorded is there. I think that there were about three or four tracks left over, which we consider more as demos.

If we wanted to use those particular songs in the future we would undoubtedly cut them again. They are songs but we didn't finish them off in terms of complete recorded performances.

HP: The overall feeling that I got from the album was that everyone was playing out more and obviously happy with the outcome. Was this mainly a natural progression?

KR: A progression in that we use the two horns and Nicky Hopkins permanently in the band.

I suppose the main difference for us, is that nowadays, we don't cut a record as the five Stones, but as an eight-piece band.

HP: I noticed that on most tracks Mick's voice was very warm and infinitely more authoritative.

KR: (laughs), Yeah . . . it's probably the whiskey.

UNUSUAL

HP: "I Just Want To See His Face" isn't the usual kind of material one might expect from the Stones, in that it's more

or less a repetitive chant sung against a percussion back-drop. How did this track materialize?

KR: It was just one of those things that kind of happened on a session and went on for about 10 minutes. We just chopped the most interesting part out of it and threw away the rest.

HP: Apart from "Tumbling Dice," there are perhaps some more immediate tracks on the album which would have made an obvious single. Did you intentionally choose a more subtle song like "Tumbling Dice," that has the effect of growing on you?

KR: I agree, there are some more obvious singles on both the albums, but then that always happens. You'll always find those songs that are very simple and grab you immediately, then there are those that get you after a couple of weeks and you suddenly realize, "Ah, that's so-and-so's new record."

HP: Do you always find it a difficult task choosing a single from all the material that you have recorded?

KR: Yeah . . . 'cause everybody has got their own ideas about which song is the best choice for a single.

If everyone in the band drew up a list of their personal choice of the five songs from which a single should be picked, they're usually the same five. So really it's just a question of pulling out what we think is the most immediate from four or five tracks.

HP: After being so closely involved with the lengthy overall project — writing, recording and mixing — do you encounter any difficulty with regard to programming the tracks for the album?

KR: We usually just play around with the tracks by bunging them on tapes in different order to see how they feel.

On this particular album, we ended up by putting all the acoustic sounding things like "Sweet Virginia," "Torn and Frayed" and "Sweet Black Angel" all on one side because they seemed to fall together. While on another side you'll find the more uptempo rock things.

HP: Personally, I feel that on some of the tracks — mainly the uptempo rockers — you faithfully recaptured the same kind of intensity and urgency that the band had when recording your first two albums. Was this arrived at subconsciously?

KR: It's very hard to say, but I know

what you mean. Everything was very loose when we recorded it, because as I have already said, it was cut in my basement and not in a studio, so it's a very basic kind of album.

It was 120 degrees, everyone sat around sweating and playing with their pants off. It was almost like a rehearsal.

DIGGIN'

HP: You don't release as many records as in your formative days. Do you still have the same kind of motivation to write and record, or has it now become more of an effort?

KR: No, I find it just as pleasurable as ever to get songs together and record them. As long as the Stones are diggin' what they are doing then they'll put it out for everyone to hear, I think as soon as they stop diggin' it they'll collapse.

Everyone digs to play just as they did 10 years ago and as long as we've got that kind of spirit we'll keep on.

BACK UP

HP: Will you also use some of the back-up singers who appear on the album?

KR: No. But I did hear a rumor that Martha Reeves might be kicking off the first half of the show and she did say that she'd sing with us. Though nothing has been fixed yet, we might also have Stevie Wonder with us on the tour because he now fronts his own band. I wouldn't swear to it, because you know how things change but it looks like Martha and Stevie will go on the road with us.

HP: What immediate plans have you to release albums by other artists on the Rolling Stones record label?

KR: I've got a few tapes coming from a few new bands in England, because I haven't heard what's going on in England for the last year. So I've got this little campaign going to hear a few new bands.

Quite honestly, I'd really like to get some new bands out on the label but it's very difficult, because there are so many bands and they all sound so very much alike. I'm hoping that I'll find at least one band whose album we can put out in the summer.

The advantage in having your own label is that you can put out albums by other artists. That's the reason why we put out the Howlin' Wolf album and



THE FIRST European tour, the Rolling Stones in Germany.

"Jammin' With Edward," but basically, we like to get a really strong act together and put their record out.

However, you've got to maintain the standard that you set with your label, it's no good just putting out anything.

HP: As a band, the Rolling Stones through their own music have always acknowledged their basic influences like Chuck Berry and other Chess record artists. Do you feel that a lot of artists fail to admit this and state just how

important these artists were?

KR: Most of those artists like Chuck Berry, Bo Diddley, Muddy Waters and Howlin' Wolf are still working. They're still around and so if people want to pick up on them they can.

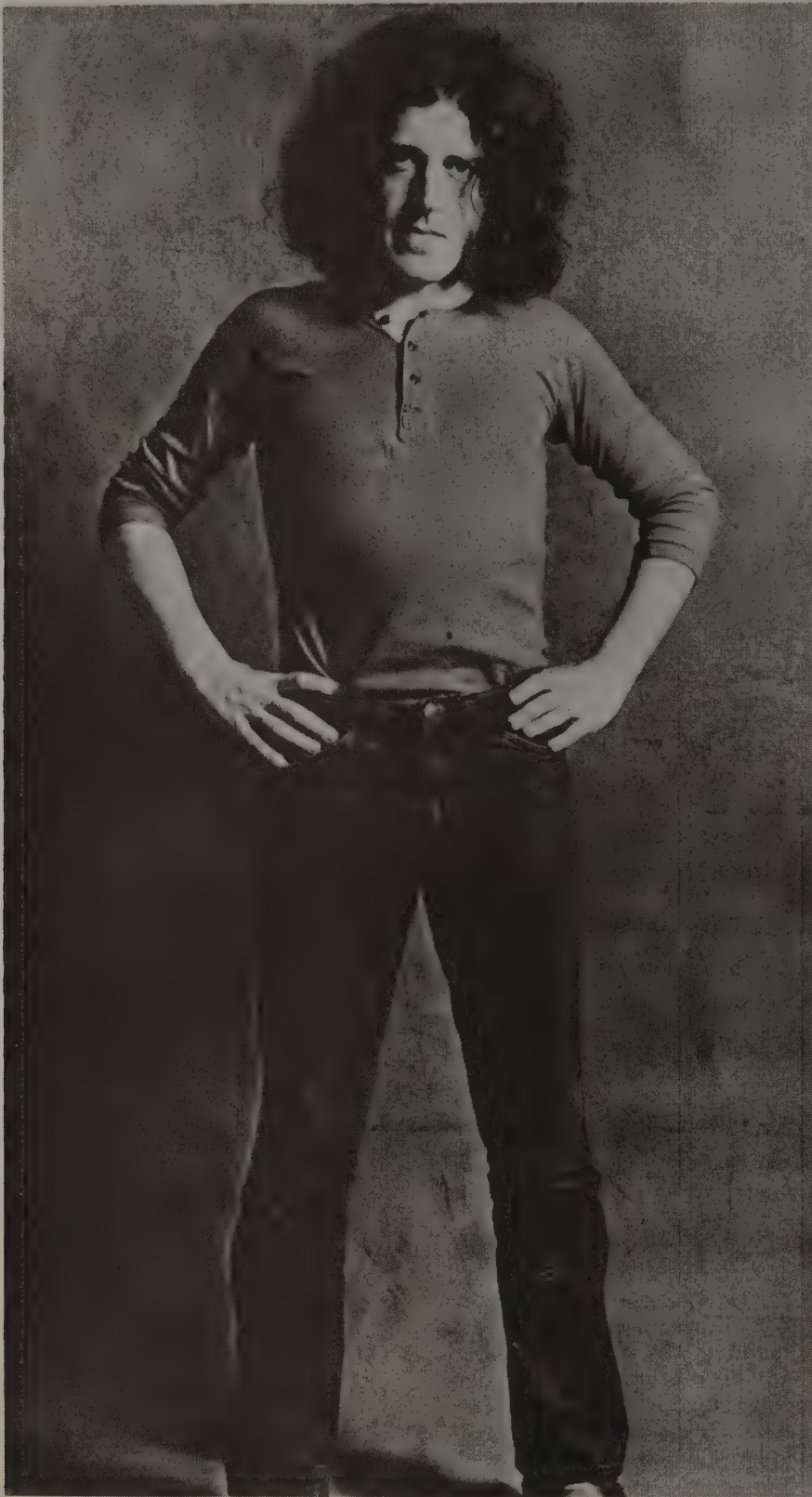
HP: You undertake approximately one tour a year. Would you like to do more gigs or are there too many hassles involved nowadays?

KR: I'd like to do more gigs. A tour of America is so arduous that it knocks

you on your heels for the rest of the year . . . I mean, this one is going to take two months and take up the whole of June and July.

At the end of it I very much doubt if anyone will feel like undertaking an English tour. They'll all feel like crashing out for a month or so. But I'm sure we'd like to get back together again in the autumn and tour England and Europe. That would be nice. The trouble is that people expect too much from bands like us. □

JOE COCKER



Comeback

Joe Cocker's much publicized comeback, staged a while back in the cavernous Madison Square Gardens Centre in the concrete heart of New York City, in theory promised to be almost as big an event as another gig held at the same, said venue just over half-a-year earlier: The Concert for Bangladesh.

But where Harrison's star-studded charity concert became an integral chapter in contemporary rock-lore, Cocker's return to active public life proved to be a less memorable occasion.

Everyone is allowed a bummer.

It was, simply, just unfortunate that the world Press was there to witness it.

According to most of the reviews poor old Joe didn't impress, and though the man himself didn't show undue concern by the same token there were plenty only too eager to count him down and out.

APPROVAL.

They were wrong because as each consecutive gig was successfully notched up the deluge of reviews were unanimous in their ecstatic approval of Joe.

In Toronto the audience staged a non-violent riot - 32,000 tickets were shifted in hours when he hit Detroit - and the Los Angeles Forum sold out its 19,000 capacity faster than for any other rock act ever to have appeared there.

The fact is that now firmly re-established as one of rock's biggest box-office attractions, save for the Rolling Stones outing, Joe Cocker has grossed more of Uncle Sam's "greenbacks" than any other junket from North American coast-to-coast.

It is of course difficult for us on this side of the Atlantic to judge a situation when we're 4,000 miles removed from the front line action, but I thought we might talk about it and: "Joe will telephone at 10 p.m. from L.A.," Max, his quiet spoken publicist informed me.

The pre-arranged time was soon re-scheduled, due to the fact that the Cocker entourage was changing hotels.

By midnight, Joe was still changing hotels. And I changed my

mind and went to kip.

Around 2:45 a.m., just as I found myself about to take Raquel Welch into my arms and kiss her inviting, lingering lips, the phone pierced the silence and I awoke in a cold sweat in the darkness.

"Rrrrrring ... Rrrrrring," it continued as I feverishly reached for a robe ... leapt out of bed ... stubbed a big toe ... tripped over the sleeping hound ... collided with the piano ... grabbed hold of the phone and mumbled incoherently.

"Yeeaaaahhh ... who is it?"

"Hi, it's Joe," came the compressed reply. It sounded like the other end of the Universe. But it was he, the elusive Joe Cocker, sounding surprisingly bright and cheerful, speaking from Beverly Hills.

"Yer know the tour's gone down great just about everywhere we've played so far, and I'm particularly pleased there's been no violence at any of the gigs," he began in that familiar homey Sheffield accent that hasn't changed from plumbing to boogie.

MUSICIANS

"This is definitely the most successful tour I've ever done," he told me, "and without any doubt the best band that I've ever played with.

"We've managed to get into a loose approach and the great thing I've found is that it's all come off just fine," he added, enthusing about the seven musicians: Neil Hubbard (guitar), Glenn Ross Campbell (steel guitar), Alan Spenner (bass), Conrad Isidore (drums), Felix Falcon (congas), Fred Scerbo (tenor sax), Rich Alfonso (trumpet); and the three sharpee chicks from Dallas (Jackie and Lillian Harris, and Amelia Frazier) that pianist Chris Stainton assembled for the tour.

"We've only got three more gigs to do, then we're all going to take a short break. But before we come to England to play some dates we hope to find time to do some recording. After that we all go to Australia, New Zealand and a few other places in the East."

As the filmed documentary of the "Mad Dogs And Englishmen" odyssey revealed, barnstorming the U.S.A. can be hazardous to one's health. I asked him if, after nearly two years off the road, he found one-nighters an arduous ordeal.

"No, not really," he replied,

showing no verbal indication of fatigue. "It only took one gig — the Madison Square Garden — to get back in the swim. Once that was over it was OK.

"On this tour we've been able to set our own pace and — to be really honest — it's feelin' great to be back on the road again."

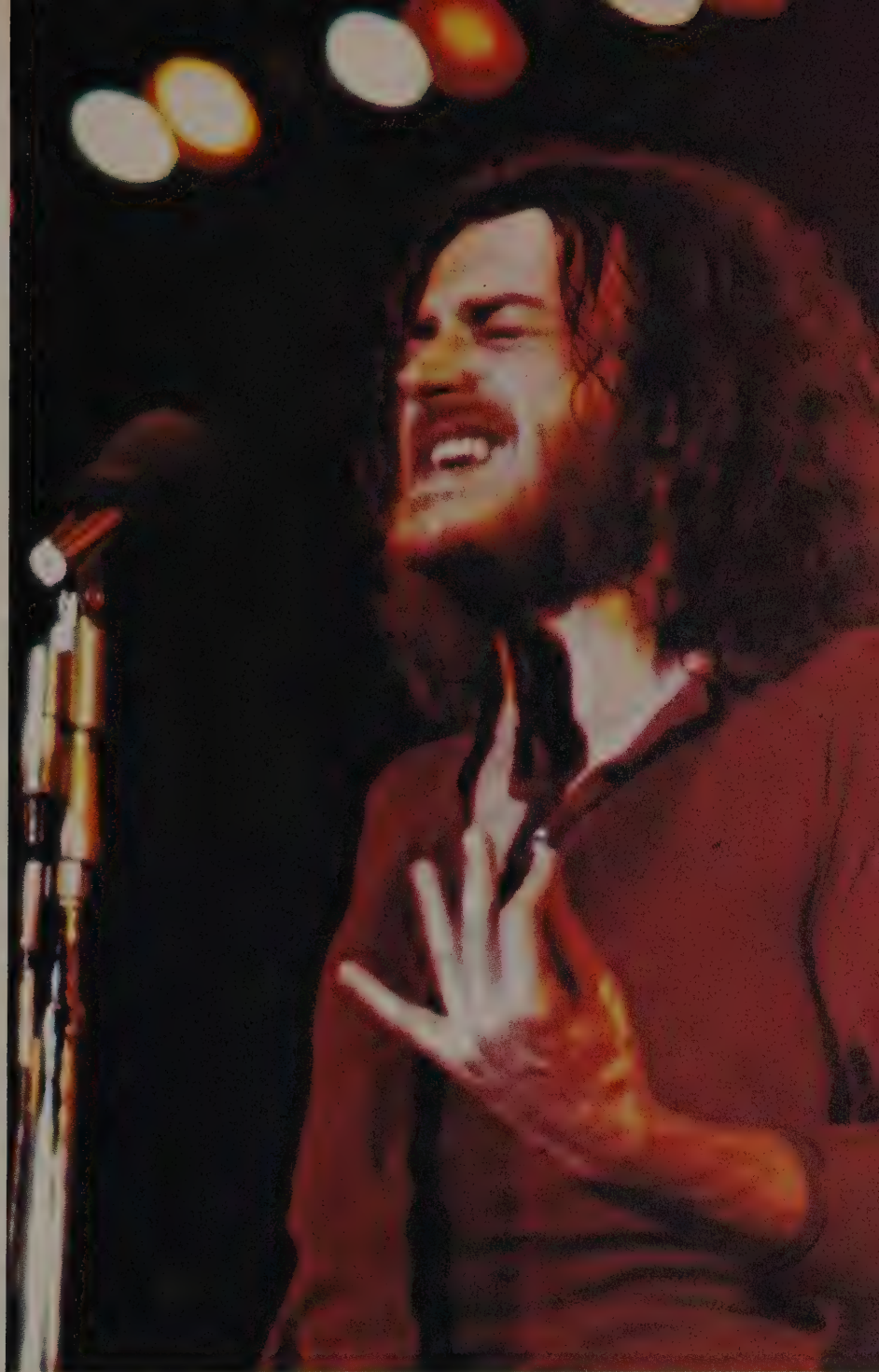
As he himself had brought up the subject of the ill-fated Madison gig I inquired about the events of that particular night.

"Looking back I think what went

wrong that night was mainly down to the fact that we were all rehearsing right up until the minute we went on stage. Also, we were doing a whole lot of new material. But on all the shows since then, everything's really gone smoothly."

Cocker is aware that perhaps many of the people who descended on the Garden expected him to present a program of his oldies-but-goodies, and, by purposely

(continued on page 43)



NEIL DIAMOND

Symphony

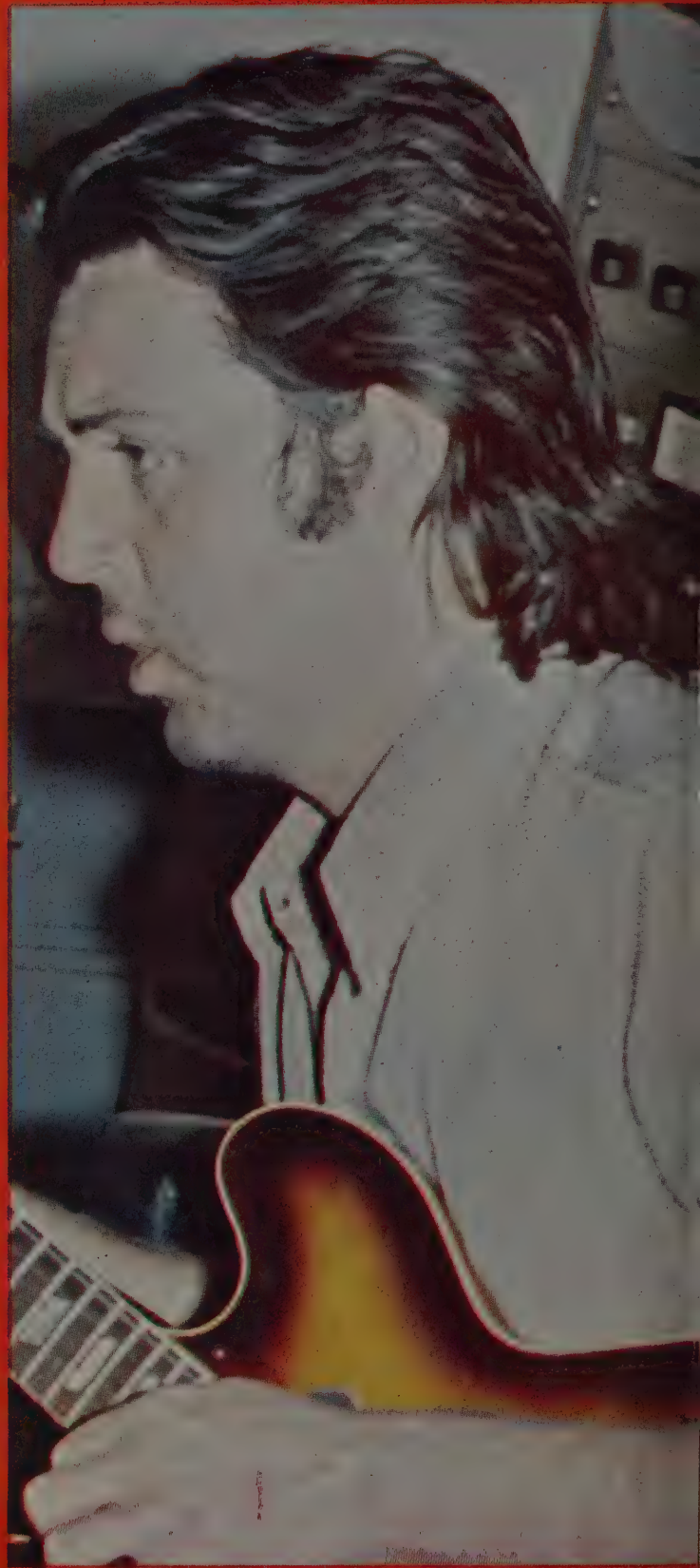
Neil Diamond, who has quietly been making it and making it better over these past many years, now says he wants to move into symphonic music.

Having cooled it with his in-person appearances, Neil now says that he's studying music theory and composition and intends "to write a great symphony."

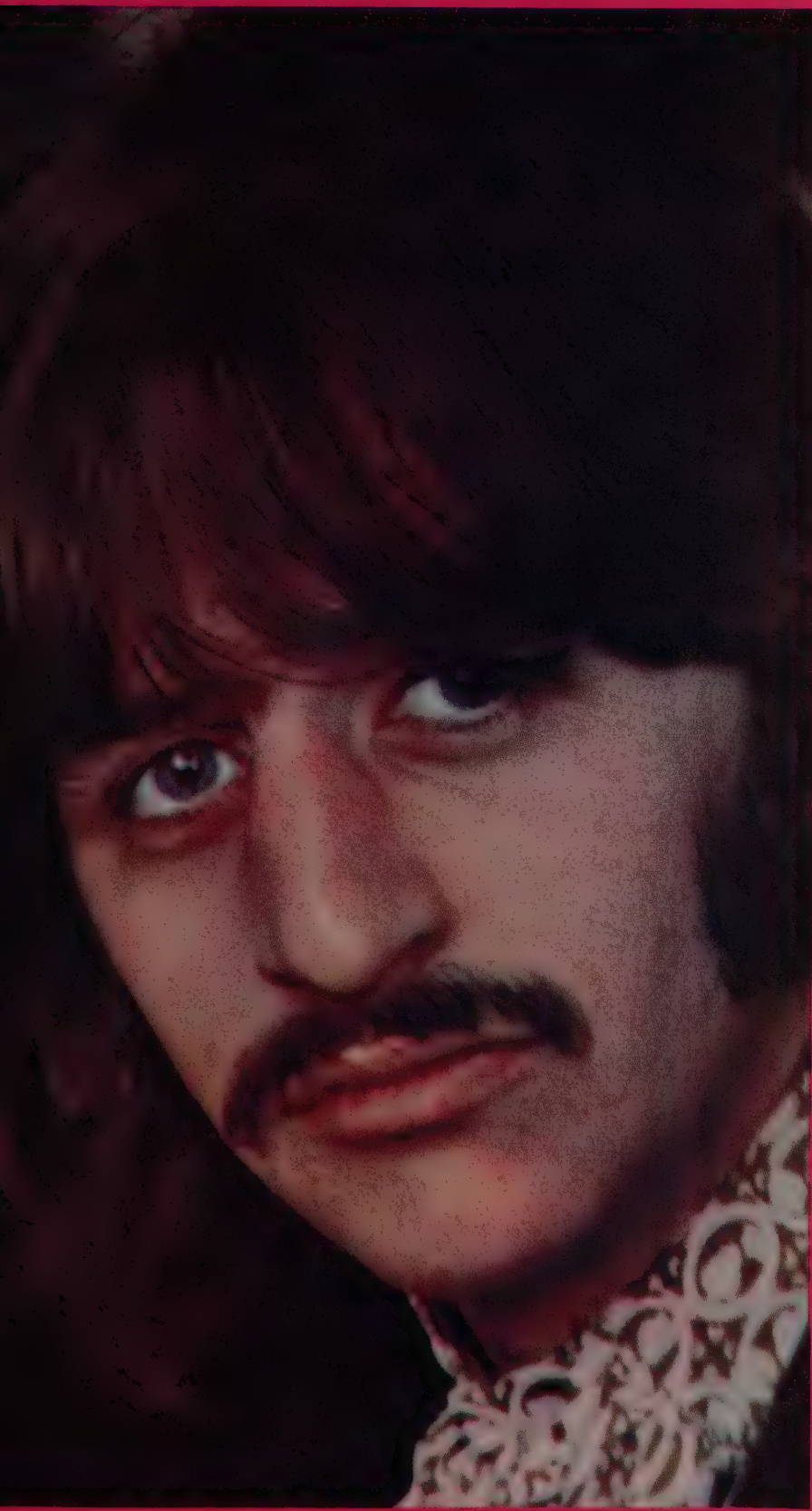




THE BEATLES



1964 Ninety Days



Ninety days.

That was all it took for an unknown British group to account for some 60 percent of the sales of all singles in the U.S. for three weeks.

John, Paul, George and Ringo. Of course.

Now separated, each into his own individuality, back in January 1964, they were together and elated. Britain had elevated them into what was called pop stardom in those days and they were hanging about in the George Cinq Hotel in Paris after having done the same conquering-hero trip for France.

They were hanging about listening to manager Brian Epstein tell them about their first visit to America. Capitol had a single by the Beatles ready for release and wanted it to coincide with a promotional tour by the group. Capitol were excited about the group's European success—but they weren't the first.

Swan Records had released "She Loves You" by the Beatles several months previously. And Vee Jay out in Chicago had also made "Please Please Me" available to a huge outburst of indifference from the public.

Jan 3, 1964—Jack Paar was to present the Beatles. Ed Sullivan had them set for Feb. 9.

This time all the promotion, the hype, the publicity, the drum banging worked. Capitol's single "I Want To Hold Your Hand" hit No. 45 some ten days after release. Capitol shipped 694,000 during the first fateful week with New York taking some 50 percent of them, evidence of where the Beatles broke first. "Hold Your Hand" went up the charts quicker than "16 Tons" by Tennessee Ernie Ford faster than "Tom Dooley" by the Kingston Trio, the previous record holders.

It was, wait for it, Beatlemania.

Capitol went on round the clock duty in order to press the records and then had to send to RCA to press 200,000 copies for them.

"Hold Your Hand" eventually sold over 3,400,000 by the end of March that year. The first album, naturally called "Meet The Beatles" racked up 3,650,000 making it one of those rare instances (in those days) where an album outsells a single...

BEATLES

The Beatles employed a press agent for that first weekend. He was a man who relied on getting a check on Monday with which he would pay his rent. He made the mistake of using his office address on all the Beatles information sent out. That first Monday he received 10,000 peices of mail.

And somewhere among it was his rent check. He spent all day

BEATLES

sifting... Radio stations received 3000 letters a day from Beatle fans...

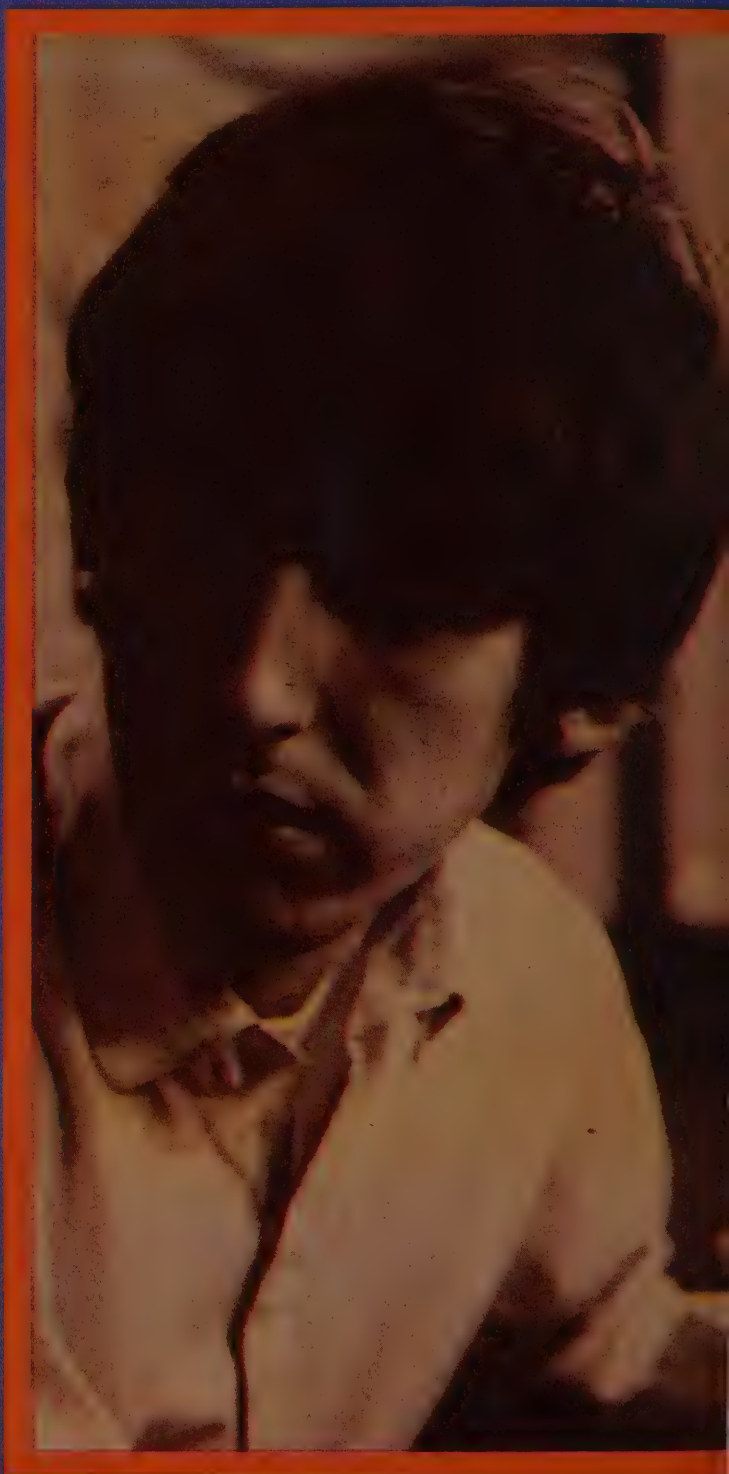
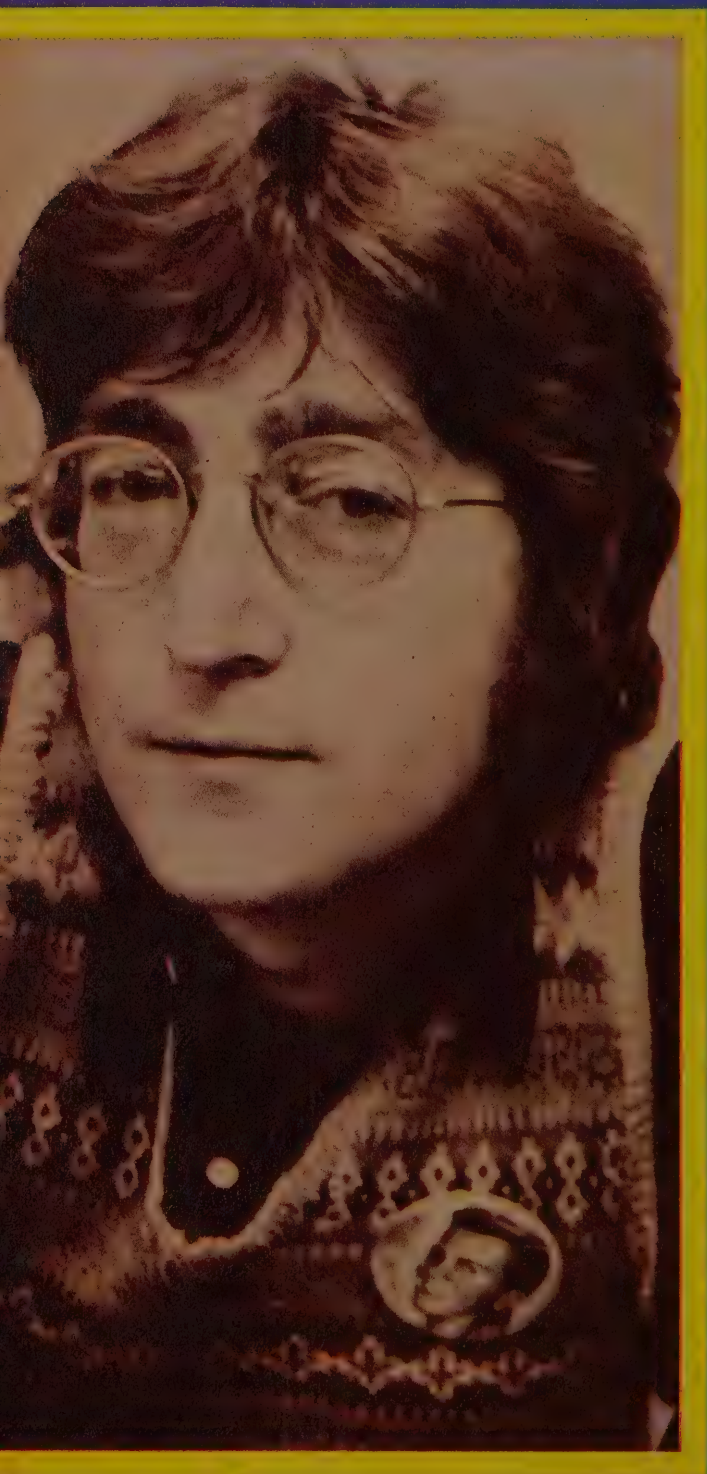
Vee Jay's single went into the charts, followed by Swan's early excursion into Beatle waters. By the middle of March, there were ten Beatles singles on the chart. They occupied the first four positions and two of these singles were Canadian releases imported in such quantity to make a dent in the

BEATLES

Top 100. A week later the first FIVE places on the chart were Beatles and they had 12 singles there. In Canada the first nine places in the Top 10 went to John, Paul George and Ringo. Capitol pressed over two million copies to meet the demand for "Can't Buy Me Love."

Ninety days. The fastest, most complete takeover...and the miracle, they sustained it to this day.□

BEATLES



DAVID CASSIDY

Pop Star!



1970-1972

Despite all the Rolling Stones, Grand Funks, Led Zepps, Moodies, Taylors, Kings and Cockers, Bubblegum is still there.

And David Cassidy is part of it . . . a major part.

With a major television series backing up his personal appearances, his records selling in millions, David Cassidy is truly a Pop Star. They still exist today—Bobby Sherman, Tom Jones . . .

(continued on page 36)





David Cassidy's fans have an average age of 11½. They save their pocket money for weeks to see him in concert where he attracts audiences of 20,000 or more. There are 200,00 members in his fan club.

You can send away for items such as the David Cassidy Lover's Kit and Cassidy posters, bubble gum, color slides, lunch boxes, 3-D postcards, dolls, dresses and books. On sale throughout America and in Canada.

He's the biggest thing since . . . the Monkees.

Does he ever wish he were part of a group so that fan attention and affection could be divided among a few others?

Says David: "Oh yeah. I've often wished I had other people around. The Beatles weren't in my position because everything there was divided equally. When you're alone you're being watched every minute. I can't trip off on my guitar even for a few minutes. I've got to constantly try to please all those people by myself."

"The Partridge Family" in which David plays the part of 17 year old Keith Partridge is in its third year on U.S. television. When he auditioned for the role the producers didn't care if he could sing or not. They just knew his pretty face would make their series a success.

They couldn't believe their luck when they found he COULD sing.

After playing a pop star for a season, David then became one, doing solo gigs at huge stadiums. His two concerts at the 10,000 seater Garden State Arts Center, New Jersey, sold out one month in advance.

Now he says: "The adults in America are picking up on me now. The age group seems to run from 10-16 then from 25-30. A whole lot of families sometimes come to see me when I'm in town."

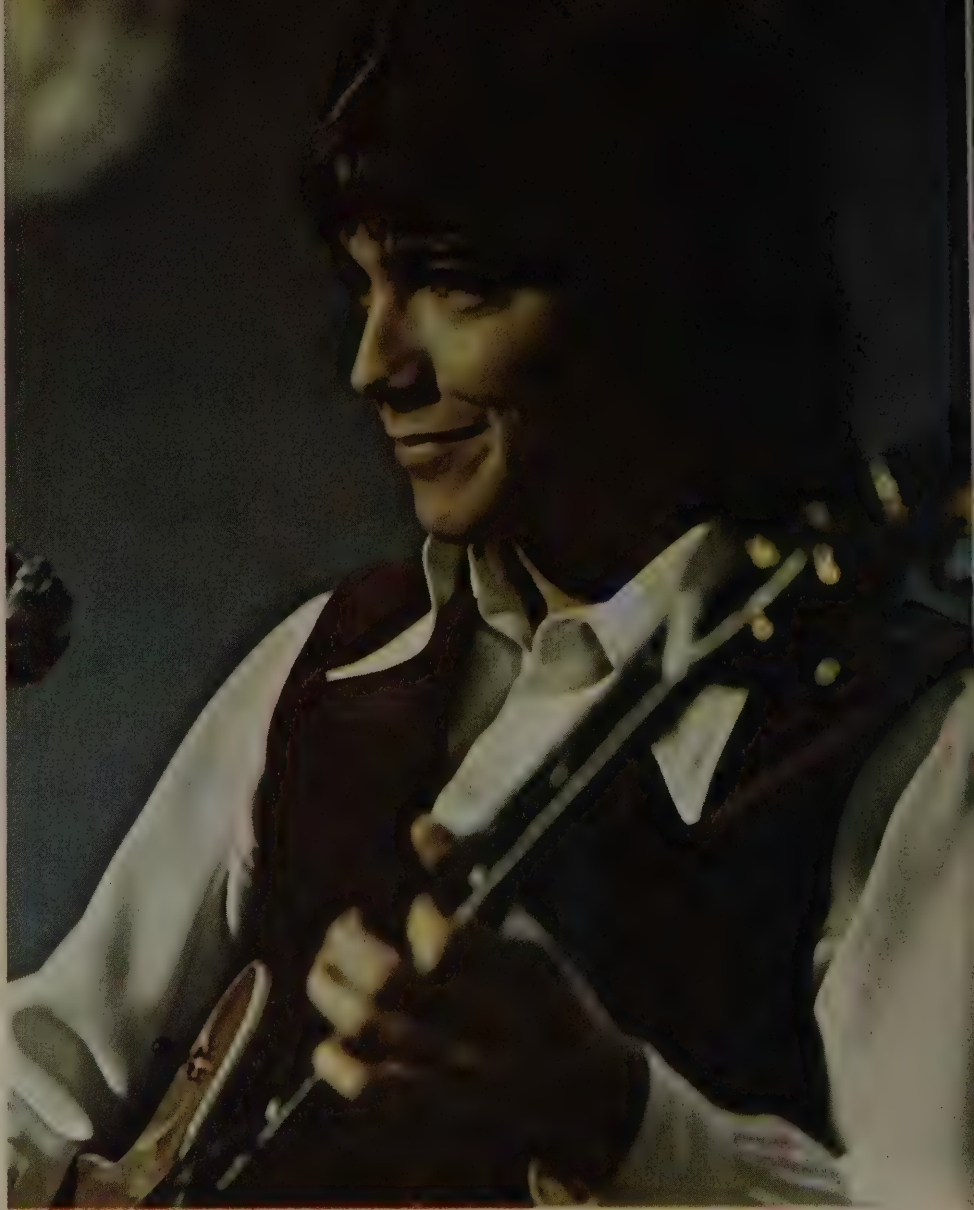
Did he ever fear for his life from the excesses of adulation?

"Yes. I get really scared when it gets out of control. I get scared because they hurt me sometimes, you know. Scratches and minor cuts. They're all pouncing on me.

"Apparently they love you to death. It has been very frightening at times but not too often because the security is usually very good."

Records by Cassidy himself and by the Partridge Family sell in millions, so he has more going for him than just acting and live appearances. Life Magazine reckoned he earned more than \$250,000 last year.

He's not flashy as far as money is concerned. You won't see him in Los



Angeles visiting expensive clubs. He doesn't have a fleet of cars with uniformed chauffeurs. He goes for clothes that are comfortable rather than fashionable and prefers to lead his own life rather than having a manager or press agent tell him when to smile, dance, sign autographs or answer fan mail . . .

"I just do what I want, say what I want and wear what I want," he says with determination. "The people surrounding me trust my discretion. I'm now living in a nice house with three and a half acres in Encino, California. I've had to move three times up to now because fans discovered my address. But I love this one and I've no intention of moving again.

"There are times when I wish I wasn't who I am. Then I could visit Disneyland and the zoo. As it is too many people would recognize me. I often wish I could go out alone — but that's out of the question.

"Sometimes I've worn disguises but I feel like a clown."

When David Cassidy was five his parents, actor Jack Cassidy and Evelyn Ward divorced. Later Shirley Jones became his stepmother. She also happens to play the part of his mother in the "Partridge Family." When David finally decided to be an actor, he didn't let daddy pull any strings. He did it the hard way. He worked in theatre groups, repertory, had a co-starring role in a Broadway play, "Fig Leaves Are Falling" and got acting parts in television series such as "Ironside" and "Bonanza."

He says: "I've been really fortunate. I've been in show business nearly four years but I always sang and played guitar with my friends. I started playing guitar when I was 11 or 12 and then stopped for a while. Then about three years ago I took it up again. I play a lot at my concerts and I like to jam and play rock and roll with

my friends.

"The guitar is a good release. I lose myself when I play it.

"I don't do a lot of writing although I do more now than I used to. 'Ricky's Tune' is my only composition on the new albums. I recorded it not because it's a particularly good song but because it's dedicated to a dog I used to have. The dog died. It was the first time I'd written something alone. Maybe I'll put a few of my own things on the next album."

David Cassidy's looks have been compared to Shirley MacClaine and Jane Fonda. Does he object?

"I've given up caring," he said angrily. "I've been compared to so many different people, both male and female. I guess eventually people will get compared to me. I don't let things like that bug me. The whole day is filled with so many silly things and I can't let these little things get to me. If I did then I'd have gone out of my mind long ago.

"Now that I've been this successful I'm allowed the luxury of choosing my own material both in singing and acting and I'm very pleased about this.

"I can please myself. I don't have to worry about being used as a vehicle and I have no worries about the gas and phone bills anymore. When these things get on top of you they can hamper creativity. So many fantastic things have happened in the past four years and I say that gratefully. I'm pretty pleased with life.

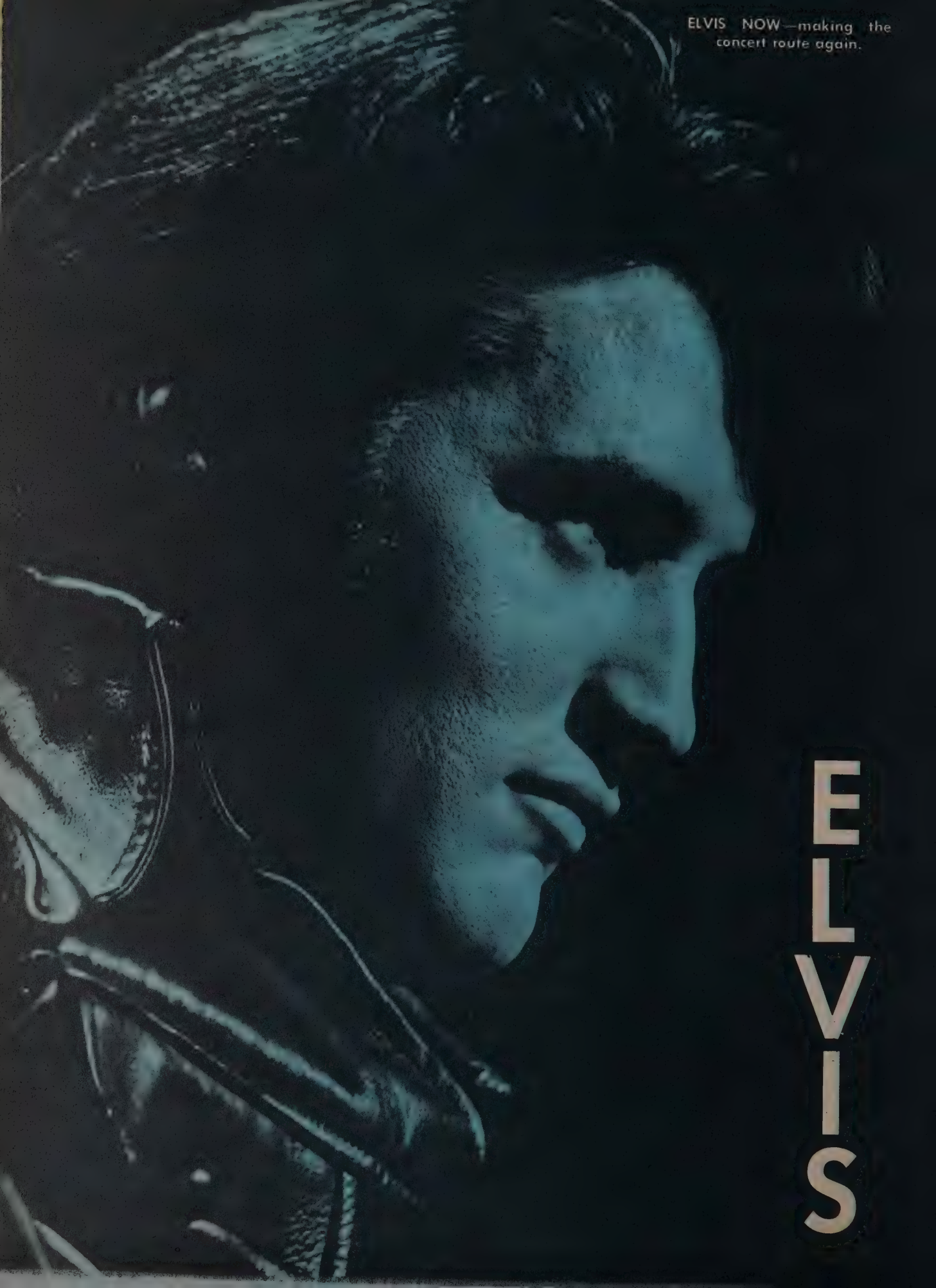
"I like to think that my fans go for my music rather than for my face because that's what I'm all about." □ PAMELA HOLMAN

David Cassidy's biggest selling album is "Cherish" which Bell Records says has sold over 375,630. His single "Cherish" has sold over 1,179,000.

As a member of the Partridge Family, he had a 2 million-plus seller with the "Partridge Family" album, the "Up To Date" LP which went over 1,500,000 and "Sound Magazine" which sold over 1,137,000. A steady Christmas seller, every year, is "Xmas Card" by the Partridge Family which is around 996,000 sales.

The Partridge Family single, "I Think I Love You" sold an incredible 3,217,000 and "Doesn't Somebody Want To Be Wanted" is already over 1,500,000.





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The Fusion

Rockabilly was the word when Elvis Presley perhaps the single most influential figure over the last 30 years in rock'n'roll, came up from Memphis. Rockabilly was the fusion of both rock and country elements that had Sam Phillips and the Sun label deep at the core.

Phillips out in Memphis and aware that he could never top nearby Nashville when it came to recording country music, looked for "a white man who could sing like a Negro," could combine the blues and country traits.

Elvis was his real success.

The first record Presley cut for Phillips in his small Sun studio was "Without Love" a title that Elvis labored over for some six months, according to Phillips. Eventually Phillips put Elvis together with Scotty Moore, guitar, and Bill Black, bass, and they put out some kind of record. "I knew it wasn't good," recalled Phillips.

From this floundering beginning the rock and roll legend started. It started quietly with Phillips taking Elvis records around to radio stations in his car which he used as a mobile hotel also. He ran into trouble with the disc jockeys who thought Elvis was too rock oriented and the disc jockeys who thought he was too country oriented.

Phillips reckons that Elvis really started on record in Dallas when a girl, Alta Hayes in one of the Dallas distributors (who send the records to the stores and are VERY powerful) got the Presley single "That's All Right" played over the air in Big D. Significantly it was played later in Memphis by a soul disc jockey, but Dallas was really where it started.

Although Elvis started out by playing such TV gigs as "Louisiana Hayride" he never went the usual route for a singer in the Memphis-Nashville area, which meant an obligatory appearance on the "Grand Old Opry" show. In fact Elvis has never played to this day on the Opry, long, long regarded as the status symbol for country singers.

There was some anti-Elvis reaction from the country music people in Nashville—some who thought his music was too black to be on the country charts.

But the mammoth success of Presley when he moved to RCA

Victor silenced everything as it gave point and direction for the rock and roll revolution.

Sam Phillips, with his record label in debt and wishing to concentrate on Johnny Cash, Jerry Lee Lewis and Carl Perkins (his other discoveries) decided to sell the Presley contract. RCA, together with a music publisher, Hill and Range, huddled in the Warwick Hotel in New York with Elvis' manager, the incredible Col. Tom Parker.

The result: Phillips walked away with \$35,000 for the contract (he owed Presley \$6000 in back royalties) and for masters already cut (Phillips had released five Presley singles at that time).

RCA had an artist that within two years of RCA executive the late Steve Sholes signing on the dotted line had sold over 28 million records for the company and ten years later had sold about \$75,000,000 worth of records. □

ELVIS with Tom Jones, when Elvis was locked away in Hollywood making THOSE movies and Tom was emergent and aspiring.



CHAPIN * Time for

HARRY

In this decade of singer songwriters Harry Chapin could emerge as a leading figure in contemporary music. With "Taxi", a commercial hit, he is now being recognized. But Harry is not a newcomer to the business.

Harry was brought up in a musically-oriented family of five brothers and a jazz drummer for a father. An original aspiration was to be a jazz trumpeter, which he learned to play at age seven. He had formed a folk group with his brothers, Tom and Steve, played the Village area in N.Y. and later split to join the Air Force Academy.

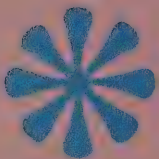
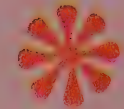
He relates: "My earliest influence, I guess, was Bob Gibson, a folk singer who turned on the Kingston Trio and Weavers to commercial folk done in a popular form. This was about the time I was in high school. Bob Dylan was everyone's influence after he came around, too."

How did the Air Force come into his life? Harry says: "I wanted to be a flyer, but I left after basic training. They were preparing me for things I

didn't want to do like fly a bomber. After that stint, I got a job in a film company, through my uncle, Ricky Leacock, and got involved in editing which eventually led to producing and writing my own films."

Harry's career in films led to a nomination of an Academy Award for his short, "Legendary Champions." He also did work on the documentary, "Blue Water, White Death." In describing his transition from movies to story telling songs, he says of himself: "I consider myself a creator of enthusiasms. I like to get into different areas; to build houses, words, ideas are all structural. You build images and scenes in both movies and songs. They are both very similar that way."

After the Air Force fling, Harry continued with the Chapin brothers as a part of their group until he broke



The Urban Songwriter 1972

away to go his own route. Harry describes his break in this way. "I was writing mostly rock for my brothers until about two years ago. I started on my own things, I hoped they would do but didn't. They were going in another direction than myself. I was frustrated and wanted to hear my songs, 'Dogtown' and 'Taxi' performed. That's what got me back into music basically."

Somewhere in this discussion about his stint with brothers Tom and Steve, Harry reflects on his association with the Simon Sisters, which included the now famous Carly. "We were asked by a record company to merge and be called the Brothers and Sisters. This was during the time when large groups such as the Serendipity Singers

and New Christy Minstrels were in, but we all said nix to that idea."

He states critically; "I believe there are three criteria for a singer-songwriter. To write songs, sing and perform them, and believe in them. I try to communicate with the audience. I take a song to them and sing it. If they don't like it, I don't sing it again."

Are most of the story songs Harry sings based on his own life experience? His answer: "Emotionally, but not always literally. 'Taxi' had that emotional reality. I did want to be a flyer, and there was a girl. We both had unrealized dreams fade away, but the exact situation did not occur."

In comparing himself to songwriters of today, he explains: "Many

songwriters are what I call attitudinal songwriters. Carole King, James Taylor, for instance. They try to communicate an attitude. That is, I want you, you've got a friend, I'm lonely, whatever. My songs say a different thing. They create a texture, a situation for the audience to get into, and then feel the attitudes themselves. I'm not just expressing the attitude, I'm creating a texture of the situation that creates the attitude. It's one step back. I don't tell you how they are feeling. I put you in the situation, just like Taxi does."

One critic has written that Harry sings with the power and conviction reminiscent of the Frenchman, Jacques Brel. Harry's comment: "Jacques Brel is brave enough to tackle not just spectacular themes, but also non-spectacular ones in a way that brings them alive, like loneliness or old age."

Harry has his own ideas of what story telling singers of today should aim their music towards.

He feels: "It is a time for urban singers. There is a reality that has to be faced there. Not just putting cities down, but facing them. Life has to be looked at with clear cut eyes. You see what the bad things and good things are and come up with a way of facing them. That's one of the reasons I don't use drugs. It would just act as a filter or distorting mechanism to life. I feel the natural things in this world keep me naturally high. The wonder of a woman's beauty and her love are my greatest highs."

Harry told me: "I don't think I have the greatest voice. I feel that my cellist Jim Scott is a great asset. I use the cello as a lyrical instrument to add a feminine, evocative sound. The interweaving of these things, plus my voice creates very nice counterpoints and comparisons. In the future, I might add a piano and drum to my group, but I can't know yet."

Some of the plans Harry has for the future are to branch out more in films, work on a novel and musical and hopefully join up with his brothers for an album.

Success does not mean a destructive force as it can be to a performer such as Joplin or Hendrix! "I think we shouldn't look to our artists to add to the craziness. I think we should look to them to sort out, and give a clearer vision of what's happening to us." □

JUDY STEGMAN





PHIL SPECTOR

Straight Ahead!

John Lennon calls him the "best producer in the rock and roll world." And he does have sterling credentials: going right back to the mid-Fifties when he was hanging out with Leiber and Stoller who produced the original "Hound Dog" and the Coasters and a lot more. He also has modern credentials, as producer of the "Bangla Desh" concert with George Harrison and friends.

Phil Spector.

Born in the Bronx, New York, December 26, 1940.

Since 1958 he has produced the Teddy Bears, Spector's Three, Ray Peterson, Curtis Lee, Paris Sisters, Gene Pitney, Connie Francis (Connie Francis? Yes, a single, "Second Hand Love" in 1962), Ray Sharpe, the Crystals, Jolly Scott, Ali Hassan, Bob B. Soxx and the Blue Jeans, Darlene Love, the Ronettes, Righteous Brothers, Ike and Tina Turner, the Imaginations, Veronica, Bonnie Jo Mason, Harvey and Doc and the Dwellers,

Florence DeVore, Betty Willis, Bonnie and the Treasures, Checkmates Ltd., Sonny Charles, John Lennon and the Plastic Ono Band, George Harrison, Ronnie Spector, Yoko Ono and ... the Beatles.

Now Phil Spector is the subject of a good book, "Out of His Head" by Richard Williams, a British journalist and writing machine (Outerbridge and Lazard, \$6.95). Williams traces his hero right through his career — the peaks and the chasms — from the 1958 start when Spector found a high school girl called Annette Kleinbard to sing lead, dubbed in the background harmonies on the record himself and called the result "To Know Him Is To Love Him" by the Teddy Bears on the Dore label out in Los Angeles. Spector picked up the song title from the tombstone of his father in the Beth David cemetery at Elmont, Long Island (Williams' book is that detailed). The record cost about \$40 to make

and sold over a million, made No. 1 on the charts and stayed in the charts for 23 straight weeks.

From here it was a straight ahead career for H. P. Spector.

The book goes into the relationship between John Lennon and Phil Spector. Writes Williams: "At heart they were both old rockers, in love with tape echo and a cracking back beat on the drum. They had similar roots, they had both passed through everything at one time or another and they could communicate. Spector was never given to working with established artists but the Beatles were just right for him."

The first record Spector and Lennon did together was "Instant Karma." About the recording and mixing John says: "He (Phil) wanted to go on with it, putting more people on it. Now the only thing I ever did with Spector is stop him, because otherwise he'd go on and on and there'd be nothing left." □

(continued from page 27)

avoiding the obvious, he didn't live up to their expectations.

"Anybody can go out on stage and play numbers from their albums, but as far as I am concerned that is far too predictable.

"When you go out and do stuff the people don't know, then for me it's more interesting to observe their reactions.

"Personally I find it makes the concert much more interesting. And livelier."

However, by way of compromise Cocker has now included such familiar warhorses as "Delta Lady" and "Hitchcock Railway" among such new songs as "Love The One You're With," "Midnight Rider," "Early One Morning" and "St. James Infirmary Blues."

So far nothing in the way of a record has been forthcoming from the Cocker camp but he disclosed there's a possible album in the works.

"So far Denny Cordell has recorded the gigs we did in Alabama and New Orleans.

"As yet I haven't heard any of the

playbacks at all, but if they sound OK then it's quite possible we'll put the best of the tapes out as a live album.

"At the moment I'm only guessing."

Indeed any live tapes could prove to be quite outstanding, due to the fact that many of Cocker's old buddies have been sitting in with the new band.

"Ed Davis got up and jammed with us in San Diego last night," he told me, "and when we played the Forum here in L.A. we were joined by Claudia Linnear, Jim Horn and Jim Keltner."

I have it from reliable sources that the Forum gig was from all accounts a personal triumph for Cocker. And within minutes of coming off stage wealthy Brazilian promoter, Juan Ferrara had offered him no less than \$150,000 to top a bill featuring Johnny Cash, Jefferson Airplane and Jose Feliciano scheduled to be staged in September at the world's largest open-air stadium, the 205,000 seater Maracirana in Brazil. He's considering it.

In the past and when the spirit moves him he has of course written a handful of exceedingly

fine songs. Lately it's a facet of his talent he's neglected.

"The trouble is I didn't write enough," he confessed. "But then, I always seem to find myself in that particular position." His lengthy hibernation hadn't proved to be a productive period, either.

"I'd like to write more than I do, but I have to be pushed into doing it. I suppose a lot of people just think of me as singing other people's songs, but in future, I'd like to have them think of me as a bloke who sings his own material."

As far as British audiences are concerned the only recent recollection we have of Cocker was of him performing his cameo in the film of "Woodstock," and his tired and tortured figure stumbling through the "Mad Dogs" movie. What can we expect from him when he arrives here during May?

"Well, I'm more relaxed and laid back on stage nowadays, and I'm really enjoying the feeling of being back on the road again."

On that note we exchanged good-byes. He was, he said, going off to a gig.

I put the phone down, collapsed on the living room floor, and returned once more to Raquel Welch. □



learn to sing the same way you'd learn to play the guitar

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ELEPHANT'S MEMORY: with John and Yoko. Bottom, John, Yoko, Mick. Top, Tex, Stan, Rick. (Photo: Bob Gruen)

ELEPHANT'S MEMORY - Lennon Changed Their Life

Elephant's Memory has been many things to many different people. Right now, in just about everybody's estimation, they are one of the hottest bands in the country. And they did it while under contract to no managers, no record companies, and no booking agencies.

Of course it was hard: they got rave reviews in the newspapers from each (and for a while they were few and far between) and every little gig. Conversely, they got each gig by showing everyone the truly excited reviews that were being published about them.

And then, literally within one week, everything changed for them.

Late last December John Lennon

called up and wanted to jam with the band, about whom he'd heard nothing but good words from his friend Jerry Rubin, also a friend of the group's. That was just before last Christmas.

You see exactly how fast John and Yoko move because already the Elephant's Memory has recorded an LP with John and Yoko and Jim Keltner, called "Sometime In New York City." John and Yoko have produced a new album by the group as well. Not only that, but they have been rehearsing regularly for a nationwide tour! You might have seen them on their "test runs" on the Mike Douglas Show or the Dick Cavett Show last spring.

It was their association with the John and Yoko Plastic Ono Band that actually threw them into the international spotlight, but they weren't far from it in their own right. Perhaps a little history will shed some light.

Five years ago, Rick Frank, a veteran of some of the most down-and-out Latin music bands in history (although he's not Latin at all), decided that rock and roll was more his kind of music. So he formed Elephant's Memory. The group was constantly changing members, because there was no money coming into the group. Soon after the group got started, Rick met the two other guys who were to be the mainstays of the group for four years—Stan Bronstein, a mad sax player also with years of experience in several Latin bands; and Myron Yules, who played the weirdest trombone Rick had ever heard.

They were into jazz/rock, good-timey music that somebody once referred to as "bubblegum Blood, Sweat & Tears." At times there were as many as ten

people in the group. Because at that time it was the "in" thing to have a female vocalist, the Elephant's did. In fact, they went through several, including Carly Simon (who quit the group when they threw her boyfriend down a flight of stairs) and Martha Velez (a relatively unknown but very talented singer with one album out on Sire Records, and another due shortly).

In early 1969, they were signed to Buddah Records, for whom they made one album. It was a minor success, but enough so that they came to the attention of the producers of the movie "Midnight Cowboy," for whom they did the soundtrack. Rick still has the gold record they got for that album (on United Artists). And Buddah repackaged their first album, dropped a few songs and replaced them with the songs from the movie, in order to capitalize on the movie's success. That makes three albums.

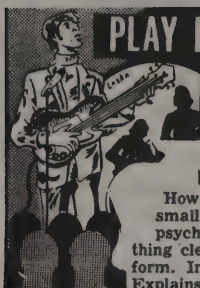
Around that time, Elephant's Memory got disgusted with all the hype and jive that the companies, managers and booking agents were giving them, so they started to work their way out of all their contracts. They also decided that Stan should do all the vocals, eliminating the girl singer concept.

Looking back recently, Rick said to me that now he could accept the music they were making then, whereas for a long while he was embarrassed by it all. But a careful look at the first album will reveal that a boyhood friend of Stan Bronstein's provided a helping hand back then—Tony Visconti, who now produces T. Rex and is Mary Hopkins' husband-producer.

(continued on page 58)

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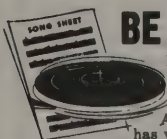
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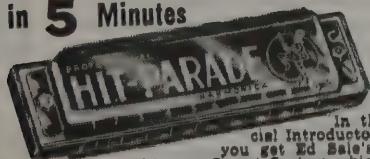
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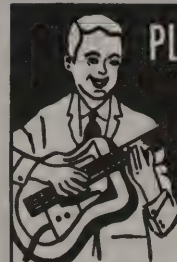
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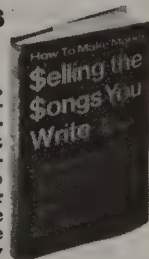
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PARADE of SONG HITS

OLDIES BUT GOODIES

TENNESSEE WALTZ

REDD STEWART
PEE WEE KING

I was waltzing with my darlin'
To the Tennessee Waltz
When an old friend I happened to see
Introduced him to my loved one
And while they were waltzing
My friend stole my sweetheart from me
I remember the night
And the Tennessee Waltz
Now I know just how much I have lost
Yes, I lost my little darlin'
The night they were playing
The beautiful Tennessee Waltz.

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Publications.

THAT LUCKY OLD SUN (Just Rolls Around Heaven All Day)

BEASLEY SMITH
HEAVEN GILLESPIE

Oh Lawd! Oh Lawd! I'm tired and
weary of pain
Please Lawd! Please Lawd! forgive me if
I complain.

Up in the mornin' out on the job
Work like the devil for my pay
But that lucky old sun has nothin' to do
But roll around heaven all day.

Fuss with my woman, toil for my kids
Sweat 'til I'm wrinkled and gray
While that lucky old sun has nothin' to
do
But roll around heaven all day.

Good Lawd above can't you know I'm
pinnin'
Tears all in my eyes
Send down that cloud with a silver
linin'
Lift me to Paradise.

Show me that river, take me across
And wash all my troubles away
Like that lucky old sun, give me nothing
to do
But roll around heaven all day.

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YOUR CHEATIN' HEART

HANK WILLIAMS

Your cheatin' heart will make you weep
You'll cry and cry and try to sleep
But sleep won't come the whole night
through

Your cheatin' heart will tell on you
When tears come down like fallin' rain
You'll toss around and call my name
You'll walk the floor the way I do
Your cheatin' heart will tell on you.

Your cheatin' heart will pine some day
And crave the love you threw away
The time will come when you'll be blue
Your cheatin' heart will tell on you
When tears come down like fallin' rain
You'll toss around and call my name
You'll walk the floor the way I do
Your cheatin' heart will tell on you.

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YOUNG AT HEART

CAROLYN LEIGH
JOHNNY RICHARDS

Fairy tales can come true
It can happen to you
If you're young at heart
For it's hard, you will find
To be narrow of mind
If you're young at heart
You can go to extremes
With impossible schemes

You can laugh when your dreams
Fall apart at the seams
And life gets more exciting
With each passing day
And love is either in your heart
Or on the way
Don't you know that it's worth
Ev'ry treasure on earth
To be young at heart
For, as rich as you are
It's much better by far
To be young at heart
And if you should survive
To a hundred and five
Look at all you'll derive
Out of being alive
And here is the best part
You have a head start
If you are among
The very young at heart.

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DEEP PURPLE

MITCHELL PARISH
PETER DE ROSE

The sun is sinking low behind the hill
I loved you long ago.
I love you still,
Across the years you come to me at
twilight,
To bring my love's old thrill.

When the Deep Purple falls
Over sleepy garden walls,
And the stars begin to flicker in the sky,
Thru the mist of a memory
You wander back to me,
Breathing my name with a sigh.
In the still of the night
Once again I hold you tight,
Tho' you're gone, your love lives on
when moonlight beams,
And as long as my heart will beat
lover, we'll always meet here in my
Deep Purple dreams.

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Music Corp.

ANYTIME

HERBERT HAPPY LAWSON

I'm sad and blue 'bout nobody but you,
Why you don't seem the same to me.
I told you that I loved you right from the
start,
You told me the very same thing
And now you break my heart,
If you don't want me kindly tell me so,
I love you and I'll say before I go.

Anytime, you're feeling lonely,
Anytime you're feeling blue,
Anytime you feel downhearted,
That will prove your love for me is true.
Anytime you're thinking 'bout me,
That's the time I'll be thinking of you,
So anytime you say that you want me
back again,
That's the time I'll come back home.

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PARADE of SONG HITS

OLDIES BUT GOODIES

PERFIDIA

ALBERTO DOMINGUEZ
MILTON LEEDS

To you my heart cries out "perfidia",
For I found you, the love of my life,
In somebody else's arms.
Your eyes are echoing "perfidia"
Forgetful of our promise of love,
You're sharing another's charms.
With a sad lament, my dreams
Have faded like a broken melody;
While the gods of love look down
And laugh at what romantic fools
We mortals be.
And now I know my love
Was not for you,
And so I'll take it back with a sigh,
Perfidious one goodbye.

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ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

SAM M. LEWIS
JOE YOUNG
JEAN SCHWARTZ

Rock-a-bye your baby with a Dixie
melody
When you croon, croon a tune,
From the heart of Dixie.
Just hang my cradle, mammy mine,
Right on that Mason Dixie Line;
And swing it from Virginia,
To Tennessee with all the love that's in
yer.
Weep no more my lady,
Sing that song again for me
And Old Black Joe, just as though
You had me on your knee
A million baby kisses I'll deliver
The minute that you sing the Swanee
River;
Rock-a-bye your rock-a-bye baby
With a Dixie melody.

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MY MAMMY

SAM LEWIS
JOE YOUNG
WALTER DONALDSON

Mammy, Mammy,
The sun shines East, the sun shines
West,
But I've just learned where the sun
shines best.
Mammy, Mammy,
My heart strings are tangled around
Alabama.
I'se a-comin', sorry that I made you
wait,
I'se a-comin', hope and pray I'm not too
late,
Mammy, Mammy
I'd walk a million miles
For one of your smiles, my Mammy.

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I'LL SEE YOU IN MY DREAMS

GUS KAHN
ISHAM JONES

Tho' the days are long, twilight sings a
song
Of the happiness that used to be
Soon my eyes will close, soon I'll find
repose
And in dreams you're always near to
me.

I'll see you in my dreams
Hold you in my dreams
Someone took you out of my arms
Still I feel the thrill of your charms;
Lips that once were mine
Tender eyes that shine
They will light my way tonight
I'll see you in my dreams.

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A-TISKET A-TASKET

ELLA FITZGERALD
AL FELDMAN

Please listen it's awful bad
Please listen I'm awful sad
Please help me I'm singin' the blues.

A-tisket a-tasket,
A green and yellow basket,
I bought a basket for my mommie,
On the way I dropped it,
I dropped it, I dropped it
Yes on the way I dropped it,
A little girlie picked it up
And took it to the market,
She was truckin' on down the Avenue
Without a single thing to do;
She was peck, peck, peckin' all around
When she spied it on the ground
A-tisket a-tasket
She took my yellow basket
And if she doesn't bring it back,
I think that I shall die.

(Was it red?) No, no, no, no
(Was it brown?) No, no, no, no
(Was it blue?) No, no, no, no
Just a little yellow basket.

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BOUQUET OF ROSES

STEVE NELSON
BOB HILLIARD

I'm sending you a big bouquet of roses,
One for ev'ry time you broke my heart,
And as the door of love between us
closes,
Tears will fall like petals when we part
I begged you to be different
But you'll always be untrue,
I'm tired of forgiving,
Now there's nothing left to do.

So I'm sending you a big bouquet of
roses,
One for ev'ry time you broke my heart.
You made our lover's lane a road of
sorrow,
Till at last we had to say goodbye.
You're leaving me to face each new
tomorrow
With a broken heart you taught to cry
I know that I should hate you after all
you've put me thru',
But how can I be bitter,
When I'm still in love with you.

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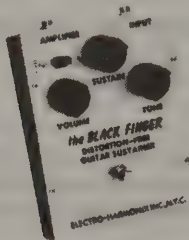
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PARADE of SONG HITS

MORE OLDIES

FIVE FOOT TWO, EYES OF BLUE (Has Anybody Seen My Girl?)

SAM LEWIS
JOE YOUNG
RAY HENDERSON

Five foot two, eyes of blue
But oh, what those five feet could do,
Has anybody seen my girl?
Turned up nose, turned down hose,
Never had no other beaus
Has anybody seen my girl?
Now if you run into a five foot two,
covered with fur
Diamond rings and all those things,
Bet-cha' life it isn't her,
But could she love, could she woo?
Could she, could she, could she coo?
Has anybody seen my girl?

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LET ME GO, LOVER!

JENNY LOU CARSON
AL HILL

Oh, let me go, let me go, let me go, lover
Let me be, set me free from your spell
You made me weep, cut me deep; I
can't sleep, lover
I was cursed from the first day I fell
You don't want me, but you want me to
go on wanting you
How I pray that you will say that we're
through
Please turn me loose, what's the use let
me go lover
Let me go let me go let me go!

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Range Songs, Inc.

YOU DON'T KNOW ME

CINDY WALKER
EDDY ARNOLD

You give your hand to me
And then you say hello
And I can hardly speak
My heart is beating so
And anyone could tell
You think you know me well
But you don't know me
No, you don't know the one
Who dreams of you at night
And longs to kiss your lips
And longs to hold you tight
To you I'm just a friend
That's all I've ever been
But you don't know me.
For I never knew
The art of making love
Though my heart ached with love for
you
Afraid and shy, I let my chance go by
The chance you might have loved me
too
You give your hand to me
And then you say goodbye
I watch you walk away
Beside the lucky guy
To never, never know
The one who loves you so
No, you don't know me.

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Inc.

LITTLE THINGS MEAN A LOT

EDITH LINDEMAN
CARL STUTZ

Blow me a kiss from across the room,
Say I look nice when I'm not;
Touch my hair as you pass my chair,
Little things mean a lot.
Give me your arm as we cross the street,
Call me at six on the dot;
A line a day when you're far away,
Little things mean a lot.
Don't have to buy me diamonds and
pearls.
Champagne, sables and such;
I never cared much for diamonds and
pearls,
But honestly, honey, they just cost
money.
Give me your hand when I've lost the
way,
Give me your shoulder to cry on;
Whether the day is bright or gray
Give me your heart to rely on
Send me the warmth of a secret smile
To show me you haven't forgot,
For now and forever, that always and
ever,
Little things mean a lot.

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PARADE of SONG HITS

MORE OLDIES

YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

RUSS MORGAN
LARRY STOCK
JAMES CAVANAUGH

Some look for glory, it's still the old story
Of love versus glory,
And when all is said and done,
You're nobody 'til somebody loves you,
You're nobody 'til somebody cares;
You may be king, you may possess the
world and its gold,
But gold won't bring you happiness
when you're growing old;
The world still is the same; you'll never
change it,
As sure as the stars shine above;
You're nobody 'til somebody loves you,
So find yourself somebody to love.

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HEARTBREAK HOTEL

MAE BOREN AXTON
TOMMY DURDEN
ELVIS PRESLEY

Now since my baby left me
I've found a new place to dwell
Down at the end of Lonely Street
At Heartbreak Hotel
I'm so lonely, I'm so lonely,
I'm so lonely that I could die!

And tho' it's always crowded
You can still find some room
For broken-hearted lovers
To cry there in the gloom
And be so lonely, oh so lonely,
Oh so lonely they could die!

The bellhop's tears keep flowing,
The desk clerk's dressed in black,
They've been so lone on Lonely Street
They never will go back,
And they're so lonely, oh they're so
lonely,
They're so lonely they pray to die.

So if your baby leaves
And you have a tale to tell
Just take a walk down Lonely Street
To Heartbreak Hotel
Where you'll be lonely and I'll be lonely,
We'll be so lonely that we could die.

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GEORGIA ON MY MIND

STUART GORRELL
HOAGY CARMICHAEL

Georgia, Georgia,
The whole day through,
Just an old sweet song
Keeps Georgia on my mind
(Georgia on my mind)
Georgia, Georgia, a song of you
Come as sweet and clear as
Moonlight through the pines.
Other arms reach out to me!
Other eyes smile tenderly;
Still in peaceful dreams
I see the road leads back to you,
Georgia, Georgia, no peace I find,
Just an old sweet song
Keeps Georgia on my mind.

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MY ADOBE HACIENDA

LOUISE MASSEY
LEE PENNY

In my adobe hacienda.
There's a touch of Mexico.
Cactus lovelier than orchids.
Blooming in the patio.
Soft desert stars.
And the strum of guitars.
Make ev'ry evening seem so sweet.
In my adobe hacienda.
Life and love are more complete.

In my adobe hacienda.
Nestled in the Western hills.
Evening breezes softly murmur.
Harmony with whippoorwills.
When setting sun.
Says the long day is done.
Sweet music starts to fill the air.
In my adobe hacienda.
Harmony is ev'rywhere.

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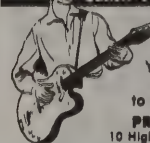


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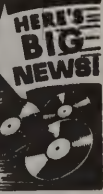
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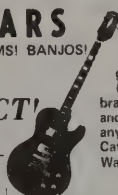
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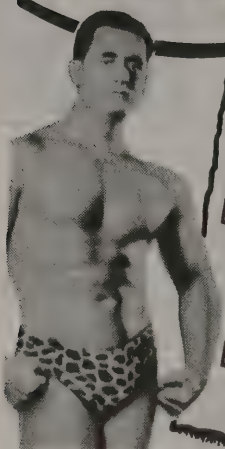
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PARADE of SONG HITS



WHEN YOU SAY LOVE

(As recorded by Sonny & Cher)

JERRY FOSTER
BILL RICE

When you say love you're telling everyone your moment's come
And you've found what you've been looking for
When you say love you've said the only word
That tells the world you never will be lonely anymore
You've got a pretty rainbow all your own
And at last you've found your pot of gold
You're completely satisfied

A feeling of contentment fills your soul

When you say love it means you've found your special one
And that you care enough to give your very best
When you say love there's not another word that says so much
For that four letter word means happiness
Your heart is given wings to touch the sky
Much higher than the eagle dares to fly
If you took everything you've heard
And tried to make a magic word
You'll find you've said it all
When you say love

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(If Loving You Is Wrong) I DON'T WANT TO DO RIGHT

(As recorded by Luther Ingram)

HOMER BANKS
R. JACKSON
CARL HAMPTON

If loving you is wrong
I don't want to do right
If being right means being with you
If being right means being without you
Then I'd rather live a wrongful life
Mama and daddy say it's a shame
And it's a down right disgrace
But as long as I've got you by my side
I don't care what the people say
My friends try to tell me there's no future
In loving a married man

Now I can't see you when I want
I'm gonna see you when I can
Because if loving you is wrong
I don't want to do right
Because if loving you is wrong
I don't want to do right.

Am I wrong to fall so deeply in love with you
Knowing you have a wife and three little kids
Who solely depend on you
And am I wrong to hunger for the gentleness of your touch
Don't you have someone else at home who needs it just as much
And am I wrong to give my love to a married man
And am I wrong for trying to hold on to the best thing I've ever had.

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PARADE of SONG HITS



THE RUNWAY

(As recorded by the Grass Roots)

DENNIS LAMBERT
BRIAN POTTER

I've been a brother to sorrow
I've been surrounded by gloom
Cause this hotel's got hot and cold
runnin' heartache in every room
Checkin' out of here in the mornin'
Even that'll be too much time oc I'm
gonna get aboard a big white bird
That's waitin' at the end of the line
Oh the runway is the one way to get
back to you

Oh the runway is the one way to get
back to you
If I have to beg, steal or borrow
I'll be seein' you girl tomorrow
Oh the runway is the one way to get
back to you.

TV's gonna get to me
Haven't heard a bit of good news
Who needs that when I'm sittin' here
chewin' popcorn smothered in blues
Operator, wake me at seven
Don't you wait a minute too long
I'm gonna leave with a one way ticket
goin' back to where I belong
(Repeat chorus).

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HUSH-A-BYE

(As recorded by Robert John)

DOC POMUS
MORT SHUMAN

Oo oo oo oo oo
Hush-a-bye, hush-a-bye oh my darling
don't you cry
Guardian angels up above
Take care of the one I love.

Hush-a-bye, hush-a-bye
Oh my darling don't you cry
Guardian angels up above
Take care of the one I love.

Pillows lying on your bed
Oh my darling rest your head
Sandman will be coming soon
Singing you a slumber tune
Lull-a-bye and goodnight
In your dreams I'll hold you tight.

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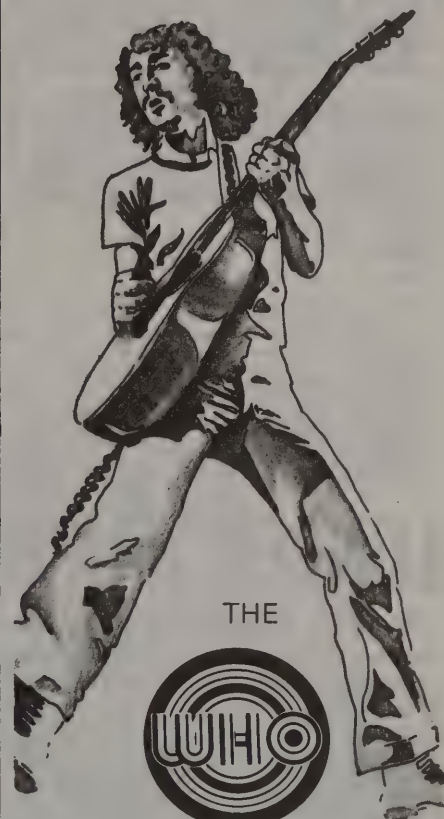
PLAYS OVATION



PLAYS OVATION



PLAYS OVATION



THE



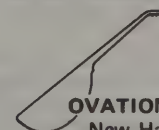
Pete Townshend
John Entwistle

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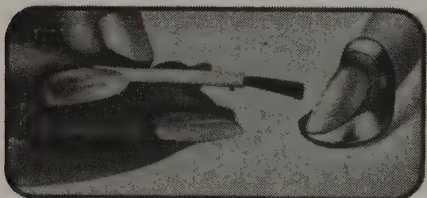
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PARADE of SONG HITS

WOMAN IS THE NIGGER OF THE WORLD

(As recorded by John Lennon)

JOHN LENNON
YOKO ONO

Woman is the nigger of the world, yes
she is

Think about it

Woman is the nigger of the world, think
about it

Do something about it

We make her paint her face and dance
If she won't be a slave and say that she
don't love

If she's real we say she's trying to be a
man

While putting her down we pretend
that she's above us

Woman, woman is the nigger of the
world, yes she is

If you don't believe me take a look at
the one you're with

Woman is the slave of the slaves, oh
yeah

Better scream about it, yea

We make her bare and raise our
children and then we leave her flat for
being a fat old mother hen

We tell her home's the only place she
should be

Then we complain that she's too
unworldly to be our friend

Woman is the nigger of the world, yeah
she is

If you don't believe me take a look at
the one you're with

Woman is the slave of the slaves, yeah
alright.

We insult her everyday on TV
And wonder why she has no guts or
confidence

When she's young we kill her will to be
free

By telling her not to be so smart

We put her down for being so dumb
Oh well woman is the nigger of the
world, yeah she is

If you don't believe me take a look at
the one you're with

Woman is the slave of the slaves, yes
she is

Cause believe better scream about it?

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IS IT YOU GIRL

(As recorded by Betty Wright)

CLARENCE REID
WILLIE CLARK

What does your man do for love

And you you're stepping out

Well I'd like to ask you girl something

That maybe you never thought about

Who'd been giving your man all the
love he needs

Is it you girl

Can you swear it's you

Who satisfies all of your man's love
needs

Is it you girl

Are you sure it's you.

Now most of the time when your man
needs love

You're out of place and you girls think
you're doing the job

Because he has that satisfied look on his
face

He always seemed contented even
when you stayed out all night

Could it be that when you're out doing
him wrong

Someone's doing him right

Just because he lets you have your way

You think you know your stuff

But that little bit of love you're giving
him

Might not be enough

You better check yourself ah ha

Na na na na na na na

Who's been giving your man all the love
he needs

Is it you girl, are you sure it's you

Who satisfies all of your man's love
needs

Is it you girl, can you swear it's you

Whenever your man wants to go you let
him go

It gives you all the time you need to call
the guy next door

You think you're being smart yeah

And you think you're really slick

But what you failed to realize is that
he's putting you in the trick

You do the sweetest things just to blow
his mind

But even fools have their day and one
day you'll find

Oh oh oh you're gonna find wow

Hey, hey, hey somebody's been giving
your man all the love he needs

And it ain't you girl, it sure ain't you

Somebody's been satisfying all of your
man's love needs

And it ain't you girl, it sure ain't you

Could it be the clean up woman

Could it be the clean up woman

Girl you better check yourself ya

Could it be Miss Hot Stuff, hey hey,
cause you know he's rough enough.

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PARADE of SONG HITS



SEALED WITH A KISS

(As recorded by Bobby Vinton)

PETER UDELL
GARY GELD

'Tho we gotta say goodbye for the
summer
Darling, I promise you this
I'll send you all my love
Ev'ry day in a letter
Sealed with a kiss
Gues it's gonna be a cold, lonely
summer
But I'll fill the emptiness
I'll send you all my dreams
Ev'ry day in a letter sealed with a kiss

I'll see you in the sunlight
I'll hear your voice ev'rywhere
I'll run to tenderly hold you,
But, darling, you won't be there,

I don't wanna say goodbye for the
summer,
Knowing the love we'll miss,
Oh, let us make a pledge to meet in
September
And seal it with a kiss.

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TOO LATE TO TURN BACK NOW

(As recorded by Cornelius Bros. and Sister Rose)

EDDIE CORNELIUS

My mama told me she said "Son, please beware"

There's this thing called love and it's ah everywhere

She told me it can break your heart and put you in misery

Since I met this little woman I feel it's happened to me

I'm tellin' you it's too late to turn back now

I believe, I believe, I believe I'm falling in love.

I find myself phonin' her at least ten times a day

And it's so unusual for me to carry on this way

Can't sleep at night a-wanting to hold her tight

I tried so hard to convince her

I just can't, just can't be right

Let me tell you now it's too late to turn back now

I believe, I believe, I believe I'm falling in love

I wouldn't mind it if I knew she really loved me too

But I'd hate to think that I'm in love alone and there's nothing I can't do

It's too late to turn back now

I believe, I believe, I believe I'm falling in love.

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PEOPLE MAKE THE WORLD GO ROUND

(As recorded by the Stylistics)

THOMAS BELL

LINDA CREED

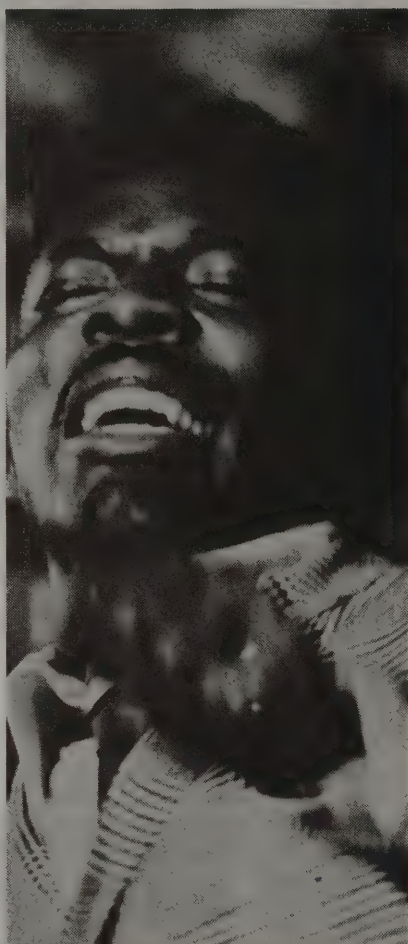
Trashmen didn't get my trash
Know why because they want more pay
Buses on strike want a raise in fare
So they cahelp polute the air
But that's what makes the world go round

The ups and downs a carousel
Changing people's heads around
Go underground young man
People make the world go round.

Wall Street's losing dough on every share

They're blaming it on longer hair
Fat men smoking in their easy chair
On a big cigar without a care
(Repeat chorus).

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FUNK FACTORY

(As recorded by Wilson Pickett)

WILSON PICKETT

LUTHER DIXON

BRAD SHAPIRO

I was born in a funk factory
Born in a funk factory working hard like a slave

Y'all coming up short on my pay y'all look-a here

Some men was doctors, kings on the throne

But I've seen in my lifetime y'all was a bass drum five funky horns, y'all

Born in a funk factory working like a slave coming up short on my pay

Somebody tell me what's going on wrong, yeah

All I've known to do in my lifetime was to scream, grind, bump and groan y'all.

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TEAR IT ON DOWN

(As recorded by Martha & The Vandellas)

NICKOLAS ASHFORD

VALERIE SIMPSON

I wanna sing a song about pride
Listen you know I love you more than anything

But you got that nine to five standin' in between this is what you gotta do

You gotta tear it on down, down, down

Tear it on down, down, down

Tear it on down, down, down

Tear it on down, down, down

Tear it down (tear it down)

Let it go love (tear it on down) to the ground tear it down (let it go love).

Often you think only of yourself

You can't love nobody else

And when you laugh at those who love it means you place yourself too high above

Boy I need you desperately but with your head in the air you can't see me

With your head in the air

You don't know me um tear it on down (down down (down) down

Tear it on down (down) down (down) down

Why don't ya tear it down let it go boy (Tear it on down) to the ground

Tear it down right from the pride in order to live life for what it's worth

You must first come down to earth until you face reality

You're just, you're just a shadow of what you could be

Now I won't promise sugar and spice But i'm willing to pay any sum you like

and I need your love even more than life (So why don't you tear it down - so why don't you tear it down)

Why don't you tear it on down yeah

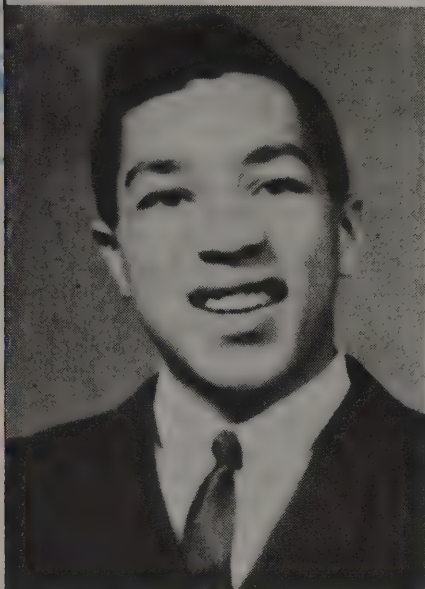
Tear it on down, down, down, move it on up away

That won't frown

Why don't you tear it on, why don't you tear it on, why you tear it on why don't you tear it on down, down, baby.

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PARADE of SONG HITS



WE'VE COME TOO FAR
TO END IT NOW

(As recorded by Smokey Robinson & Miracles)

DAVID H. JONES, JR.
WADE BROWN, JR.
JOHN BRISTOL

Last night we had an argument
Oh yes we did over baby the things I
said I never meant girl
I am so sorry that I've broke your tender
heart
For we've come too far to end it now
Believe me you say you're satisfied and
we can leave things just like this
Ooh baby but what you don't realize is
without your love I can't exist
So please oh please have mercy on me
Can't you see now that we've come
much too far to end it now.

Oh we've come much too far to end it
now baby oh

Now I know our love is much too very
strong

Oh yeah baby to ever think about
ending this would be so very wrong
Oh we've had arguments before but
there's one thing you must know
That I think we've come much too far to
end it now

Oh baby oh we've come much too far to
end it

Baby don't you know I could never let
you go

Really love you so gotta let you know.

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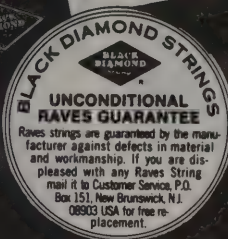
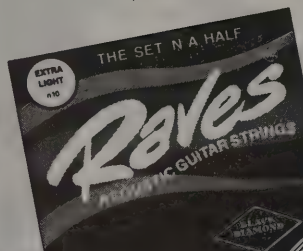
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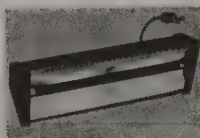
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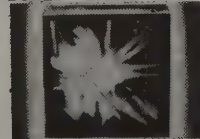
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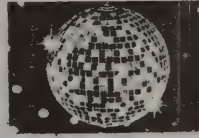
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PARADE of SONG HITS



WHERE IS THE LOVE

(As recorded by Roberta Flack and Donny Hathaway)

WILLIAM SALTER
RALPH MACDONALD

Where is the love you said you'd give to me

Soon as you were free
Will it ever be where is the love
You told me that you didn't love him
And you were gonna say goodbye
But if you really didn't mean it why did you have to lie.

Where is the love you said was mine, all mine

Till the end of time
Was it just a lie where is the love
If you have had a sudden change of heart

I wish that you would tell me so
Don't leave me hanging on to promises
you've got to let me know.

Where is the love you couldn't live without

Now I'm filled with doubt what's it all about where is the love

Oh how I wish I'd never met you
I guess it must have been my fate
To fall in love with someone else's girl
All I can do is wait.

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VAYA A CON DIOS

(As recorded by Dawn)

LARRY RUSSELL
INEZ JAMES
BUDDY PEPPER

Now the hacienda's dark the town is sleeping

Now the time has come to part, the time for weeping

Vaya con dios my darling
May God be with you my love.

Now the village mission bells are softly ringing

If you listen with your heart you'll hear them singing

Vaya con dios my darling
May God be with you my love
Wherever you may be I'll be beside you
Although you're many million dreams away

Each night I'll say a prayer, a prayer to guide you

To hasten every lonely hour of every lonely day

Now the dawn is breaking through a gray tomorrow

But the memories we share are there to borrow

Vaya con dios my darling
May God be with you my love.

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COLDEST DAYS OF MY LIFE

(As recorded by the Chi-Lites)

EUGENE RECORD
CARL H. DAVIS

I remember the sign of spring time
There were birds singing everywhere
Some of us playing oh yeah
And some of us cryin'
Can't you see, oh can't you see
The tears in my eyes and what I had dreamed of

Oh Lord I thought it was her
Ten feet tall oh I was riding so high
I guess with the eyes of a child
Oh shining so bright yes they were
Coldest days of my life
They were the coldest days of my life
I had to run for cover

Ye, ye, ye

The coldest days of my life
I thought there was no other, no no no
Lord take away the pain
Oh you know it fell like rain
And it couldn't be much worse down below,
down below down below.

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WHEN THE BABY IN MY LADY GETS THE BLUES

(As recorded by Susan Taylor)

MICKEY NEWBURY

She's my baby, once in a while she's a lady

But the lady don't smile too much lately
Now the lady's got the blues

Lord, I need her when she's not around
But I'll see her the next time she's down
And the baby in my lady gets the blues.

When the baby in my lady remembers
someone is waiting just to hold her, not to scold her for what she has done
I need her when she's not around but I'll see her the next time she's down
When the baby in my lady gets the blues.

Yes, if she needs me, how could I mind
When she leaves me, Lord, it's so fine
When she needs me, when my lady's got the blues

She's my baby once in awhile
She's a lady, but the lady don't smile too much lately
Now, the lady's got her blues.

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THIRTY YEARS ON

(continued from page 16)

"good" record, according to the record men of that day. It was made on a home made tape recorder by an amateur singer with amateur style backing. It was an independent production that was eventually purchased by the Decca company.

"What only a few sophisticated record men realized was that 'Oh Happy Day' was a summer camp song known by youngsters throughout the country and Howard's style of singing was acceptable to these same youngsters," says Rolontz.

It was the start, perhaps, of young people, teenagers, the youth market, beginning to demand material rather than having it given them. A small start though, because the big record names in 1952 were Patti Paige, Eddie Fisher, Teresa Brewer, Don Cornell, Mario Lanza, Rosemary Clooney, Peggy Lee.

However within five years it had changed.

Still hanging in with best selling records that year was Johnnie Ray, Guy Mitchell, Nat Cole, Frankie Laine, Tony Bennett, Frank Sinatra, Johnny Mathis and Harry Belafonte.

But new on the scene were:

Elvis Presley, Pat Boone, Danny and the Juniors, Ricky Nelson, Fats Domino, the Everly Brothers, Del Vikings, Charley Gracie, Paul Anka, Little Richard, the Diamonds, Buddy Holly, Chuck Berry, Johnny and Joe, the Coasters, Larry Williams, Sam Cooke, the Crickets.

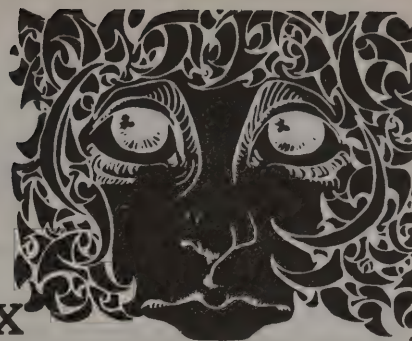
Rock and roll was here to stay!

Pat Boone had the top song, "Love Letters In The Sand" and Debbie Reynolds had No 3 with "Tammy." But all was not lost, "All Shook Up" by Elvis came in at No 2. Elvis had been recording for RCA for two years at this time starting with "Heartbreak Hotel" which was the first record to go to No 1 in the pop, country and r&b charts at the same time. His second single "I Want You" sold in excess of SIX million copies.

In 1962, twenty years after Hit Parade started Ray Charles had the No 1 record with "Can't Stop Loving You"—again a Hank Williams song, this time turned into a soul country standard. "Ode To Billy Joe" by Bobbie Gentry was the second biggest chart hit and "Peppermint Twist" by Joe Dee, one of the dying embers of the twist craze, came third.

It was two years before the Beatles were due to arrive and change everything again... □

We're not the only ones talking about Electro Harmonix



Vol. IV No. 14 THE ROCK CULTURE NEWSPAPER N.Y.C. 35¢

Amazing Little Boxes

by Peter Stampfel

A few months ago I saw an ad in *Crawdaddy!* for the Electro Harmonix Corporation, a New York firm which makes amazing little boxes and a fine portable amplifier. Our band, the Rounders, has been standing in great need of these exact things and since the advertising copy looked so interesting, we decided to check them out.

They did have indeed just the thing for us—the Big Muff. The Big Muff is the finest fuzz-sustain-distortion box I have as yet been a witness to. It has three dials instead of the customary two and the extra one isn't just window dressing. You can adjust the Big Muff to play whole chords. An ordinary fuzz can only do a single note; play more than one note and you get garbage noise. The Big Muff delivers sweet dirty notes with that clear light clarity. A musical boon! Jimi Hendrix used one. Who can blame

him? No blame. It costs more than the average fuzz. It is more than an average fuzz. They also make an average fuzz which gives the sort of distorted sounds tube amps from the 40's and 50's gave.

These folks also make an excellent portable amplifier which should be on the market about now. It's going to be called the Hendrix or Clapton (we suggested Beck) Freedom Amplifier (amplified freedom! Right on!) and it's small, light, powerful, and plays for a couple hundred hours on a battery pack which is repackable. It sounds great and is really loud; it kicks a whole bunch of ass. Besides which, it is so well engineered that it's a natural for recording. It doesn't have the hum an ordinary amp has. Boon in the studio. To top it all off, it's reasonably priced.



BIG MUFF This finest sustaining device will make your guitar sing like a humming bird. It is designed for the professional lead guitar player who knows how to use his axe.

Try the factory wired Big Muff for two weeks. If you aren't satisfied, send it back for a complete refund.

electro-harmonix

HP315

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(continued from page 44)

Once free of Buddah, Elephant's Memory began playing anti-war rallies, and other radical shows to establish themselves as a serious rock and roll band, not a teenybopper hype. Metromedia Records signed them, and told them they could record what they wanted. Wes Farrell, who had been their producer all along (he of David Cassidy and the Partridge Family fame), agreed, and so their fourth album, "Take It To The Streets" was recorded.

"Mongoose" from that album became a pretty big hit, and the group thought they were finally on their way to the top. But the album didn't sell.

Disillusioned, they decided on one more chance. During the 1970 student strikes after Kent State, the group recorded a timely song about hard-hat construction workers called "Skyscraper Commando." When that wasn't a hit, the band thought the company just didn't understand the group, and that there should be a parting of the ways.

Then came the lowest ebb for the group.

They couldn't get any work, the record companies wouldn't touch them, there were no hangers-on, no blood-sucking money-men. The group practically broke up. Rick and Stan were always auditioning new musicians and then, in early 1971, they found three who have been the steadiest membership the group has ever had. Gary Van Scyoc, a bass player, and Adam Ippolito, a piano player, arrived almost simultaneously from their former group Pig Iron. And a few months later, from Mitch Ryder's Detroit (and born and raised in the city of the same name) came Wayne (Tex) Gabriel.

Times were hard, but there were a few friends. A couple of people spent a lot of time talking them up to the press and radio people, to try and create a little excitement. The people at Magnagraphics Recording Studio gave them free studio time, confident that when the group made it, they'd get a good return on their investment. Eddie Kramer, the engineer at Jimi Hendrix's studio, Electric Lady, helped them out a lot. But they were broke, and scuffling, with no place to play, except the anti-war rallies.

By this time, the sound of the group had evolved into a combination of high-energy rock and roll and early sixties had evolved soul music (like early Motown—especially with Stan's sax blaring away).

Slowly, but surely, things started to pick up. They got booked at one local

club, and brought back soon for another booking there. A local rock theatre put them on the bill as a favor one night, and they brought the crowd to its collective feet.

A radio station in Long Island booked them for an on-the-air concert, and they liked the tapes so much that they spread them around to friends to see if maybe they could get a recording contract, or some paying gigs. It worked. That's when Jerry Rubin, one night, hearing John complain about not having a group to play with ("Every time I want to play, Klaus is in one place, I'm in another, Phil is in Los Angeles, I haven't got a steady drummer, Eric is on tour with someone else. What can I do?"), put the tape on. What John heard excited him so much that less than two weeks later everything was official and finalized. And they were in the studio recording an album.

At their first rehearsals at Magnagraphics, they just jammed on songs from "Imagine" and some old Chuck Berry and Bo Diddley songs. But then everything got serious. They worked out some new songs with John, and while recording the album at night, were going to Philadelphia every day to tape the Mike Douglas Show. And on weekends, all of a sudden, there was work at Max's Kansas City, a prestigious club in Manhattan. So, in less than a month, the group went from having no place to play to playing every day.

As soon as John and Yoko's album was finished, they were booked to play at the Mar Y Sol rock festival in Puerto Rico on Easter weekend. So the group went down there. As exciting as the festival itself was, and the group was one of the most popular groups there, as members of the group tell it, the highlight of the trip was at the airport on their way home. As one of them put it "We saw all the kids who had been stranded at the airport with no flights home for several days because the festival planners had screwed up, and we all agreed without even a discussion to play for them right there on the airport lawn." Pan Am provided the electricity, and the several thousand kids had one hell of a good time that night.

When they got back to the city, it was right back into the studio to cut their own album with John and Yoko producing. Although the group loves John and Yoko, and loves playing their music with them, it almost goes without saying that they'd always rather be playing their own songs. And so the sessions for the album were very exciting, and caused a lot of excitement in New York. Martha Velez came down to sing background vocals, and ex-trombonist Myron dropped in to help

out.

People like Andy Warhol and Paul Morrissey, the film makers, were always dropping in, but the biggest night was the final night of remixing, when Mick Jagger dropped by. Coincidentally, it was the same night that John had told the guys that in his estimation, they were "Avis to the Stones' Hertz."

Their album contains several songs that were part of the group's stage show for many months, like "Liberation Special", and "Power Boogie", and "Black Sheep Blues," and also some newer songs written around the time of the sessions, for instance "Madness", "WindRidge," and especially "Local Plastic Ono Band," which originated in the hotel rooms down in Puerto Rico. It's a short acoustic calypso number about, sort of, what it's like to be the local Plastic Ono Band.

It's an unusual position to be in, sort of like Bob Dylan with the Band, as John first described it, except that the Band weren't making a name for themselves when they were playing with Dylan. But they work together, and they work independently, and they're good friends on and off stage.

More than anything else, for Rick Frank and the rest of the guys, it's a dream come true, because they can now play their own music, with no compromises, and they can be successful at it.

Oh, I'm sure you want to know a little more about their work with John and Yoko. Well, the first night of serious rehearsals, they brought Adam down a new piano—the best, and most expensive one available. Instead of being electric in the sense that most electric piano's are, it has strings and hammers, and pickups inside, and is relatively portable. There was John sitting on the studio floor with Tex saying "show me how you played that one, again, eh?"

Just before they met up with John and Yoko, they were even thinking about changing their name. But Yoko would hear nothing of it. She especially liked the sound of Plastic Ono Elephant's Memory Band (it's rhythmic with Sgt. Pepper's Lonely Hearts Club Band, and the first letters of each word spell P-O-E-M Band), and you'll find the phrase in the song "New York City" on John and Yoko's album.

What it all seems to be about is that John is really back into rock and roll, no more fancyschmancy pop/rock stuff. And Yoko is really learning how to sing rock and roll, as you can tell from her songs on the album. And he's found one of the best rocking and rolling bands in the country to do it with him. □ HAROLD TRIBUNE

A MESSAGE FOR DADDIES

Get yourself a good, thorough examination once a year. Once a year, let your doctor really look you over. It'll take a little time, and a little patience. And maybe he'll poke around a little more than you'd really like. And so he should.

The whole idea is to keep you healthy. If nothing's wrong (and more than likely, there isn't) hooray! Come back next year. But if anything's suspicious, then you've gained the most important thing of all: time.

We can save 1 out of 2 persons when cancer is caught in time, caught early. That's a good thing to know. All Daddies should know how to take care of themselves so that they can have the fun of taking care of their kids. Don't be afraid. It's what you don't know that can hurt you.

Peavey Vintage

The combination of 1972 electronics with the classic cabinet design of the '50s make the fantastic new Peavey Vintage outstanding in performance as well as appearance. It's the answer to your repeated requests for a small powerful tube type amp that is very compact, but still capable of making it on the big jobs. Peavey Vintage is now available in three models to allow the performer maximum versatility.



For complete information, see your Peavey dealer

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WE READ YOUR MAIL

Dear Editor,

Ten Years After—a once fine group who have fallen musically. I know exactly where TYA are at—at the mercy of their ego-maniac, self centered lead guitarist. They were the first group to combine the rhythms of the swing-jazz of the '40s and the hard-bop jazz of the '50s with pure r&b. Now because of their lead guitarist they have become musically unreliable—all they do now is help their lead guitarist keep his image as a sex star.

After the first two masterpiece albums (Lee was then every inch the guitarist he thinks he is now), they have become Alvin Lee and TYA. The band rarely does much more than back his repetitious, annoying guitar playing, erratic playing and sophomoric lyrics.

It's going on all over. Robert Plant pushes the rest of Led Zeppelin around like nothing else (only Jimmy Page survives). Rod Stewart is now dictator of the Faces. Ian Anderson is the boss of Jethro Tull.

A group comes off best when no one tries to lead. Examples: Procol Harum, Pink Floyd, Moody Blues, Savoy Brown, Santana, Chicago, Kinks, Byrds and the new group Osibisa.

ANGELO ANONYMOSE
Island Park, N.Y.

Dear Editor,

Your last coverage of the Nice was in January 1971. I liked it a great deal because it gave insight to bass player Lee Jackson's future travels. Since this there has been information on Keith Emerson but none on Jackson.

Being a bass player, I could admire Jackson's talent. What's happened to him?

JOHN NEDUHAL
Plantation, Florida.

Dear Editor,

I am highly aggravated by the letter in your May issue by Norman Bechard. He said that Elton John was a "bad singer" and shouldn't sing his own songs but sell them

to other groups.

True Elton John doesn't have a golden throat but he has style, class and that certain something every successful artist has that makes him successful. It's like telling Mick Jagger and Rod Stewart not to sing their songs.

BECKY HARRIS
Tucson, Arizona.

Dear Editor,

In the June issue there was a letter from Sharon Ashmore that stated she was "irritated by white singers trying to sing 'their' music. I'd like to comment—just because a person is of a certain race it doesn't mean they have to sing a certain way. Jimi Hendrix was black but played hard rock. Just because he was black it didn't mean he had to play soul music.

Secondly Sharon stated that the media won't give black singers an opportunity. She's got it backwards — hard rock doesn't get an opportunity. Most of the AM stations play soul stuff and songs by the Osmonds, Carpenters, etc. May be once in awhile, if a hard rock group has a single out, they might play it.

HAROLD GRIER
Lancaster, SC.

Dear Editor,

May I add a word about the letter from Joseph Schlesak who seems to have a very dull mind and a typical 'hippie' dumb attitude with his dim witted, prejudiced

opinion of Ringo's drumming. It really kills me. Ringo is not into the drum solo so he can't show off. But if you listen you can find in Ringo some superb double track drumming on "Fixing A Hole" and the fantastic moves where you don't expect it. That, my friend is the mark of a fine drummer. Ringo was never one to be noticed—he doesn't want to be.

But, oh, this younger generation. If we all thought of peace as much as we talked, we would see what we all could do. The revolution would have been here already.

ROBERT SIEGEL
Glenview, Ill.

Dear Editor,

This letter is addressed to Cathy Brugger, who wrote about McCartney and David Spinoza in the May issue.

You never heard of Spinoza before because he's a studio musician. There are plenty of these guys around. They work behind the scenes to help out talented musicians, or to cover up for groups like the Partridge Family. Studio musicians are usually very talented people, as you can see by Leon Russell, who used to be a studio musician himself. He helped out all kinds of famous people like Dylan and the Rolling Stones.

You also stated that Spinoza "put down the Beatles". He was not putting the Beatles down. He was merely stating a fact: The Beatles are fantastic songwriters, but they are not fantastically talented when it comes to music. What I mean is, that John Lennon or George could never play guitar like Jimi Hendrix, or Ringo could never play drums like Ginger Baker or someone like that. What they lack in musical ability they make up for in plenty of other areas.

MATT PUTNAM,
Hull, Ma.

IAN ANDERSON
of Jethro
Tull—self centered and the boss of his group, a reader claims (Photo: Jeff Mayer)



COMING IN HIT PARADE

THE QUIET
STONE

MICK
JAGGER
SOLO BUT NOT SPLIT

FACES AND
ROD STEWART
RECORDING SESSION

BILL WYMAN
TALKING

EMERSON,
LAKE AND
PALMER

THE OSMONDS

ELVIS



NEXT
MONTH

From Electro Harmonix, makers of
the Mike Matthews Freedom Amp.



Plug-in Boosters

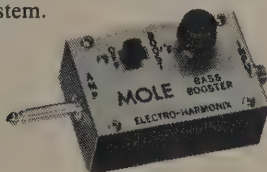
LPB-1 This linear power booster is a compact solid state preamplifier that can up to quadruple the acoustic output of any amplifier. It will increase guitar sustain and improve the performance of all wah-wah pedals and distortion units.

Screaming Bird A treble booster that will give your instrument the razor sharp cut of a screeching harpsichord whose strings are whipped instead of plucked. Use two Birds and turn your guitar into an electric banjo.

Muff This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm 'n Blues bands of yesteryear.

Mole The mole bass booster will extract the highs and amplify the subharmonics, giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

Ego This microphone booster is designed for the vocalist whose PA system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your PA system.



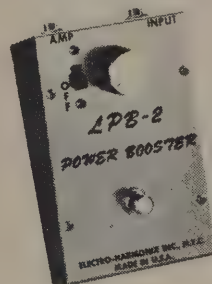
Floor Boosters

LPB-2 This is a new floor model of the LPB-1, enabling you to cut it in or out instantly with your foot. Since all amplifiers are overdesigned to more than handle the most powerful pick-ups, the LPB-2 will let you derive optimum results from your amp.

Screaming Tree Similar to the Screaming Bird but with a heavy-duty foot control switch, this ultimate treble booster gives your rhythm or lead playing more drive than you thought possible—by emphasizing the BITE you get just when your pick plucks the strings.

Little Muff Like the Muff but in a floor model that features a foot control switch.

Hogs Foot A bass booster for professionals who want the thick, heavy sound necessary for blues playing. Technically similar to the Mole, but with foot switch.



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All Electro-Harmonix accessories are guaranteed for ten years. They are compatible and modular. Any combination of more than one unit will give you an infinite variety of sounds.

Enclose a check and Electro-Harmonix will pay shipping. Or, if more convenient, order C.O.D. for cost plus shipping. Enclose a 10% deposit on C.O.D. orders. (C.O.D. orders are limited to the continental United States.)

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HP315

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<input type="checkbox"/> 14.95 LPB-1 (plug into inst)	<input type="checkbox"/> 14.95 Ego (2 female jacks)
<input type="checkbox"/> 17.95 Bird (plug into amp)		
<input type="checkbox"/> 17.95 Bird (plug into inst)	<input type="checkbox"/> 23.95 LPB-2
<input type="checkbox"/> 18.95 Muff (plug into amp)	<input type="checkbox"/> 23.95 Tree
<input type="checkbox"/> 18.95 Muff (plug into inst)	<input type="checkbox"/> 23.95 Little Muff
<input type="checkbox"/> 19.95 Mole (plug into amp)	<input type="checkbox"/> 23.95 Hogs Foot

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READERS' REVIEWS

EVERLY BROTHERS

Stories We Could Tell (RCA Records)

After making us wait almost two years for them to put out a new record, Phil and Don have come up with something to erase the old hits from our memories. With all the talk about nostalgia, someone is bound to say that this album represents Phil and Don's attempt to crawl out of the dark, dusty depths of long-forgotten obscurity and cash in on the current trend. Well, the Everlys have as yet to disappear into never-never land, so how can they possibly emerge from it? "Stories We Could Tell" will make you sit down and wonder why the most influential duo in rock music (they inspired the early Beatles) has been neglected by the greater part of the general public for the last half decade or so.

Their last album, a modern re-hash of the old hits was great but it lacked one main ingredient - new material. "Stories" makes up for this two-fold and presents the new, even more fantastic Everly Brothers. The fifties look has vanished, the harmony has become richer, having matured since "Bye Bye Love," and that's what puts this album a hundred feet above the bubblegum junk that dominates the charts today.

Both Phil and Don's performances are

outstanding, the guest back-up artists include some of the hottest superstars today; see the list on the back of the jacket. I can't pick out a favorite cut: some are better than others just like on any album by anyone else: but of particular mention are Stewart's "Mandolin Wind", Sebastian's "Stories We Could Tell", and each brother's solo number - Don's "I'm Tired of Singing My Song In Las Vegas" and Phil's "Up In Mabel's Room".

The overall effect of the album is very relaxed, which rubs off on the listeners, and the total concept is ultra-musical; probably the best stuff to come from the guys in four years at least!

If you've never heard of the Everlys, this record is a great beginning, and if you think the last thing they recorded was "Bird Dog," start catching up on all those missed years with this new release.

SUSAN BLACKMORE,
Barrie, Ontario.

THE RASCALS

The Island of Real (Columbia Records)

Universal peace and love is still the Rascals bag and it is amplified once again in their current album release. But, this time they have broken their conventional rock style; "Island of Real" is a splendid potpourri of jazz, rock and soul. While "Lament" and "Buttercup" are especially indicative of the jazz influx, outstanding soul numbers are "Jungle Walk" and "Saga of New York."

Felix Cavaliere is the master of beautiful lyrics and he makes you sit up and take notice of his talent with songs like "Brother Tree" "Humming Song" and the title song, "Island of Real." With their new diversity and the addition of more musicians and vocalists, the Rascals have created an exciting package of sound.

BARBARA SPINELLI,
West Hempstead, N. Y.

YES

"Fragile" (Atlantic Records)

If you're looking for another album comparable to, or better than "The Yes Album," look somewhere else.

"Fragile" is a total let-down from a great group like Yes, especially when you know they can do better, because they have before.

The songs have no noticeable arrangement. They all just seem to go along until they drop off. It is as if someone had said to them, "Play for 4:18," and they'd all just started jamming.

In fact, a jam would have been better than "Fragile," because the songs would have at least SOME sort of structure instead of this sloppy mess which was turned out.

If Yes makes another album like "Fragile," they might as well change their name to NO.

C. L. LAVIGNE
Boca Raton, Florida



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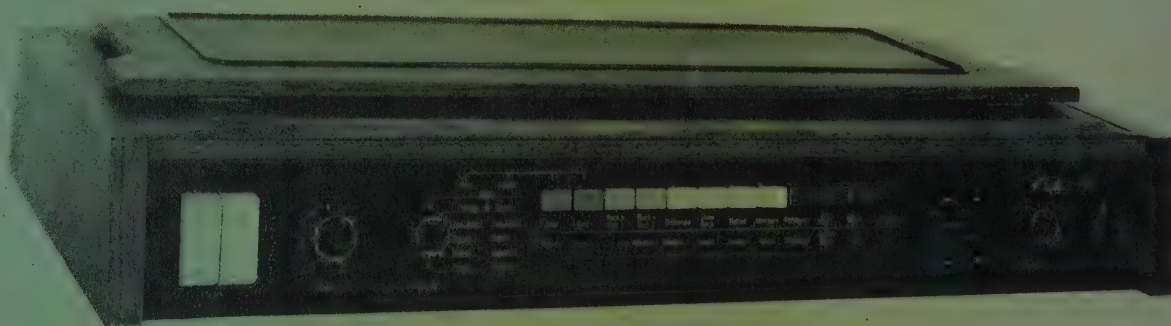
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quickly with an ease you have always dreamed of. Because the
Miracle fibres seem to grow straight out, wig can be styled or
brushed in any direction. Never any more styling worries—a quick
brushing is all it takes to create a dozen different styles:—on the
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with center or side part. Built-in simulated skin gives 100% nat-
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Wear fibre. Just put on for Instant Beauty. Can be arranged in
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			<input type="checkbox"/> Golden Blond <input type="checkbox"/> Light Blond
			<input type="checkbox"/> Honey Blond
Send C.O.D. I'll pay postman amount plus postage.			<input type="checkbox"/> Platinum
I enclose full amount—Company pays postage.			<input type="checkbox"/> Light Frosted
NAME	Box		<input type="checkbox"/> Dark Frosted
Address	RFD		<input type="checkbox"/> Mixed Black & Gray
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THE SHOPPING BAG



SORKIN'S NEW AUTOMATIC PERCUSSION RHYTHM SECTION

Sorkin Music Company, Inc., introduces the new FR-7L Rhythm Ace, an electronic rhythm section. The unlimited variations of percussion sounds are ideal as background music for piano or organ, as well as, for

practicing, performing, and teaching.

The FR-7L can be put on top of any organ or piano and plugs into any amplifier. It features fast, quiet "kiss touch" buttons. Several buttons can be depressed at the same time, with ease, for unlimited patterns. It reproduces the authentic sounds of 13 drum instruments with buttons to cancel the sounds of cymbals, guiro, snare drum

and bass drum. There are buttons to select 12 Latin and 9 American patterns as well as a rotary selector switch for 6 more 2 beat patterns and 6-4 beat patterns.

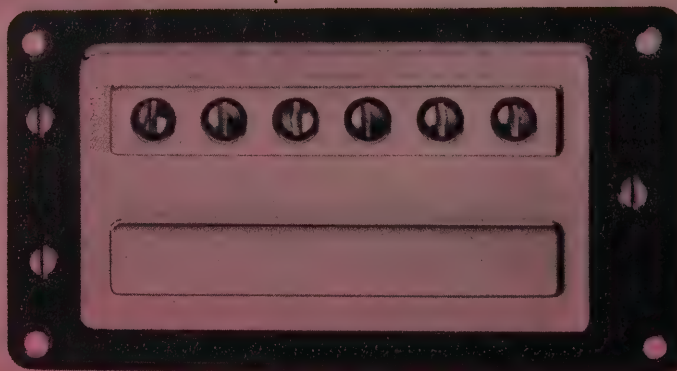
The FR-7L is housed in a rich walnut cabinet that measures 25" X 3½" X 11¾"; weight 16 lbs. It is equipped with a wooden music desk and start stop foot switch.

NEW HUMBUCKING PICK-UPS NOW ON GUILD ELECTRICS

New humbucking pick-ups are now standard on all Guild electric guitars and basses and are also available individually for installation.

These new humbucking pick-ups greatly increase output and sustain and also help to overcome feed-back, according to the announcement by Guild.

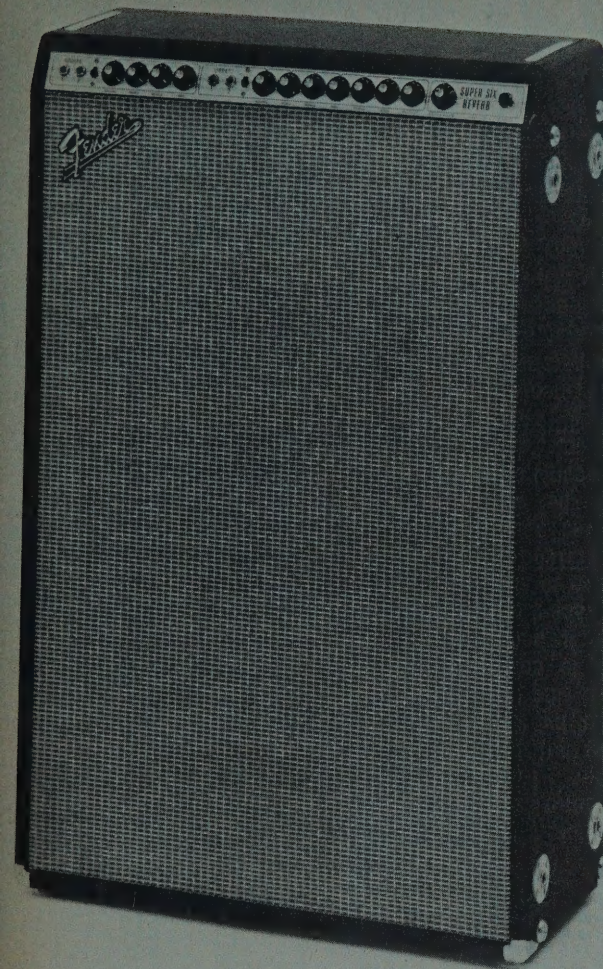
Guild's new humbucking pick-ups are available both in chrome and gold-plated finishes.



WRANGLER ... THE PEOPLE'S CHOICE!

It's the first big vote for you this political season, and with it comes Wrangler's "election clothes". You'll express your own awareness or stir equal enthusiasm in others—young and old!

Wrangler's political pants for girls are nostalgically designed with actual reproductions of past presidential campaign buttons. With four patch pockets, Wrangler political pants come in sizes 5/6 to 15/16. Colors are (what else?) red, white, and blue!



SUPER IS THE NAME FOR THIS NEW FENDER AMP

The Fender Super Six Reverb is one of the latest in the growing family of Fender amps. The Super Six boasts six specially designed wide-range 10 inch speakers for maximum tonal response. The amp puts out 100-watts RMS power with 220-watts peak music power. There are dual channels each with separate controls and two instrument inputs. A Master Volume control lets you add any desired degree of distortion.

The Super Six Reverb has built-in casters on the side for ease in handling. The casters easily snap out when the amp is up-right in the playing position. This amp, like all Fenders, features heavy duty black vinyl Tolex covering; chromed corners; specially selected acoustic grille cloth; brushed aluminum control panel. It comes standard with remote foot switches for vibrato and reverb. Dimensions are: 40½" High; 26½" Wide, 11½" Deep.



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MORNING HAS BROKEN
BIG MAN

SOUL:
DAYDREAMING
LET'S STAY TOGETHER
LOOK WHAT YOU DONE FOR ME
HELP ME MAKE IT THROUGH THE NIGHT
I'M GETTIN' TIRED BABY
RUN RUN RUN
(LAST NIGHT) I DIDN'T GET TO SLEEP AT ALL • OH GIRL

COUNTRY:
ME & JESUS
LOST FOREVER IN YOUR KISS
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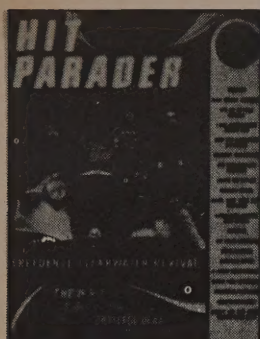
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JUNE, 1971

Creedence Clearwater
John Mayall
The Who
Moody Blues
Grateful Dead
Frank Zappa

"Just Seven Numbers"
"Mama's Pearl"
"Have You Ever Seen The Rain"
"Let Your Love Go"
"Temptation Eyes"
"Apeman"
"Rose Garden"



JULY, 1971

James Taylor
Grand Funk
Rolling Stones
Deep Purple
The Byrds
Harvey Mandel

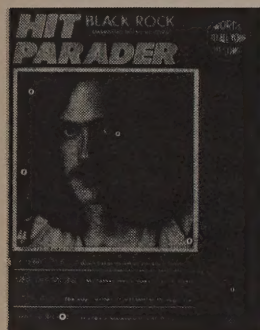
"What's Going On"
"What Is Life"
"No Love At All"
"Proud Mary"
"Country Road"
"I Can't Help It"
"Chairman Of The Board"



AUGUST, 1971

Elton John
Bee Gees
Kinks
Black Sabbath
Isley Bros.
Steve Stills

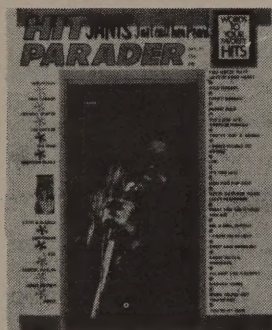
"Power To The People"
"Never Can Say Goodbye"
"H"
"Woodstock"
"Joy To The World"
"I Am, I Said"
"Dream Baby"



SEPT, 1971

James Taylor
Neil Diamond
The Rascals
Eric Burdon
Jethro Tull
Santana

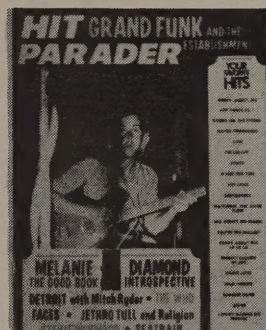
"Rainy Days And Mondays"
"I'll Meet You Halfway"
"Only Believe"
"Reach Out"
"I'm Coming Home"
"I Feel The Earth Move"



OCTOBER, 1971

Janis Joplin
Joe Cocker
The Who
Mountain
Tina Turner
Johnny Winter

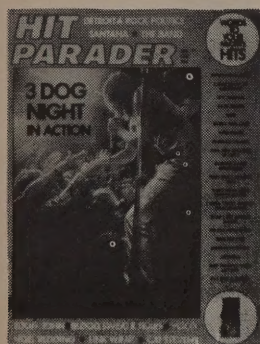
"Wild Horses"
"Puppet Man"
"It's Too Late"
"Sweet And Innocent"
"You've Got A Friend"
"Life"
"Funky Nassau"



NOVEMBER, 1971

Paul & Linda McCartney
Grand Funk Railroad
Melanie
The Who
Stevie Nicks
Sea Train

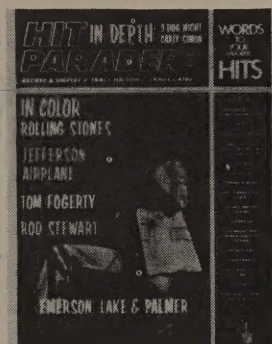
"Mercy, Mercy Me"
"Riders On The Storm"
"Liar"
"I'm Leavin'"
"Rings"
"If Not For You"
"Rainy Jane"



DECEMBER, 1971

Santana
Three Dog Night
The Band
Elton John
Cat Stevens
Neil Redding

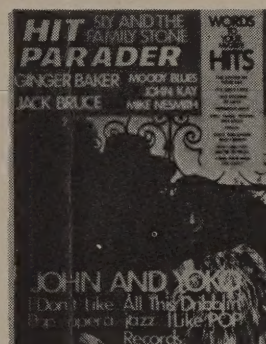
"Sweet Hitchhiker"
"Rain Dance"
"Surrender"
"Spanish Harlem"
"Just Want To Celebrate"
"Where You Lead"
"Mother Freedom"



JANUARY, 1972

The Rolling Stones
Jefferson Airplane
Rod Stewart
Brewer & Shipley
Tom Fogarty
Carly Simon

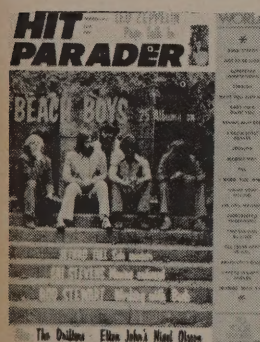
"So Far Away"
"Yo Yo"
"Birds Of A Feather"
"Gimme Shelter"
"Superstar"
"Bangla Desh"
"Stagger Lee"



FEBRUARY, 1972

John & Yoko
Sly
Ginger Baker
Jack Bruce
John Kay
Moody Blues

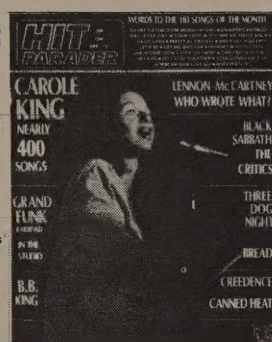
"It's Only Love"
"Two Divided Love"
"Only You Know And I Know"
"Midnight Man"
"Long Ago And Far Away"
"Touch"



MARCH, 1972

Beach Boys
Led Zeppelin
Jethro Tull
Cat Stevens
Rod Stewart
The Drifters

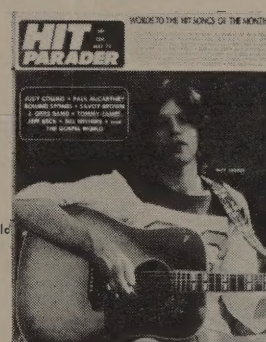
"Maggie May"
"Gypsies, Tramps & Thieves"
"Superstar"
"Baby I'm-A Want You"
"Two Divided By Love"
"Have You Seen Her"
"Got To Be There"



APRIL, 1972

Carole King
Lennon-McCartney
Grand Funk Railroad
Three Dog Night
Bread
Creedence

"I'd Like To Teach The World
To Sing"
"Sour Suite"
"White Lies, Blue Eyes"
"Anticipation"
"Day After Day"
"Let It Be"



MAY, 1972

Mick Jagger
Judy Collins
Paul McCartney
Jeff Beck
Bill Withers
J. Geils Band

"Without You"
"Never Been To Spain"
"Hurting Each Other"
"Levon"
"It's One Of Those Nights"
"Fire & Water"
"Floy Joy"

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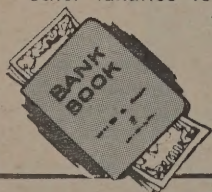
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